

TWENTY-FOUR PAGES.

# THE NEW YORK DRAMATIC MIRROR

Vol. XXXI. No. 803

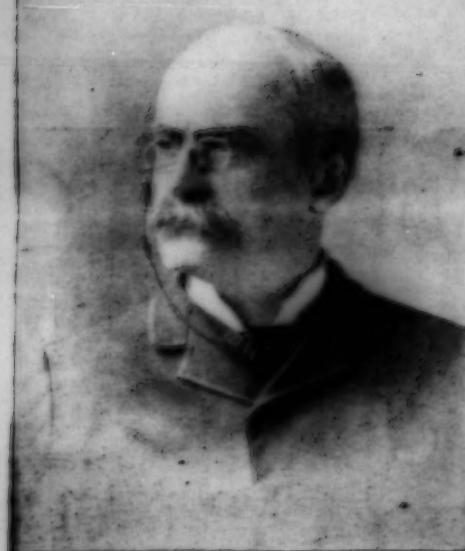
NEW YORK: SATURDAY, MAY 19, 1894

PRICE, TEN CENTS.



STADQUERITE VAN ZANDT.

## BRONSON HOWARD CHATS.



Bronson Howard is generally considered to be entitled to the foremost position among the dramatists of this country. At all events the members of the American Dramatists' Club recently endorsed that view by electing him to the presidency of their organization. The above portrait of Mr. Howard is reproduced from a photograph by Sarony.

Mr. Howard returned from Europe recently, having been absent from New York nearly a year. Previous to his European trip he spent several months in Southern California and Hawaii. While in England he made extensive tours on his bicycle, and as a consequence he returned to us in ruddy health.

Thinking that a chat concerning his experiences as a playwright might be of interest to the readers of *The Mirror*, I laid Mr. Howard last Friday in the cosy rooms of the Dramatists' Club, where he generally spends an hour or two every afternoon.

"Mr. Howard," said I, "you're in for an interview."

"So! not to day. I feel very indolent this afternoon after the festivities of last night's supper with the boys."

"Well, your *dolce far niente* condition is conveniently adopted to a reminiscent interview. You need not invent anything new—just chat about the past. What was your first play?"

"You won't let me off, then?"

I shook my head with grim determination. Mr. Howard accordingly offered me a cigar, lighted one himself, and settled back in his easy chair.

"Perhaps," he said, "you've heard of what I term the 'smoking stage' of constructing the plot of a new play? My thinking apparatus seems to work much better when I smoke. What was my first play? It was called *Fantine*, and was produced in 1862 in Detroit, when I was twenty years of age. This is how it happened. I went to the local theatre a good deal. One night I saw *Augusta Page* in a part that pleased me very much. On my way home it struck me that there was a character in *'Les Misérables'* that would just suit her. So I went to work and wrote *Fantine*. It was accepted and produced for a week. I may remark incidentally that it did not make me famous, although it was by no means a failure."

"Did you ever have a failure?"

"Yes, indeed! No real dramatist should be without it. It makes him do better work thereafter. At least it acted as a tonic in my case. The only first-night failure I had to undergo was the production of *Met By Chance* at the Lyceum Theatre in 1887. I wrote the play to order for Helen Dauvray. The play was entirely out of my line, and the character did not suit Miss Dauvray. The critics tore the piece all to pieces. Some of them hinted that I had gone into a mental decline. After reading their criticisms in the morning papers I began to think I had committed some criminal offence. I was mad all the way through. At the time I was under contract to Robson and Crane to write *'The Henrietta*, so I took the train for Washington, where they were playing an engagement. I thought they had probably lost faith in my ability to write plays. They greeted me very cordially, and the first allusion to the failure of *Met By Chance* set them to grinning in a most exasperating manner. Finally I couldn't stand their seeming delight in my recent discomfiture any longer, and told them point blank that I didn't consider the failure of my piece a subject of amiable mirth."

"No," said Robson, "but we are tickled to death over it."

"You see," added Crane, "we know that you had never had an out-and-out failure. We know that it was bound to come sooner or later, and we didn't want it to strike us. That's why we're so hilarious over the failure of *Met By Chance*."

"This extraordinary explanation caused me to join in the laugh. I shortly returned to New York, and worked on *'The Henrietta'* as I had never worked before in the whole course of my life. I set my teeth with the determination to show the New York critics that I was not suffering from softening of the brain, and was capable of turning out just as good a play as I had ever written before. Well, you know the result. *'The Henrietta'* was brought out at the Union Square Theatre, New York, in September, 1887, and proved a success."

"What was the order of production of the plays you wrote after *Fantine*?"

"I had to wait until 1870 for the production of my second play. After leaving Detroit I did journalistic work for a number of

years. I was connected with the editorial staffs of the *Triune* and the *Evening Post* in New York. By the way, in 1868, when the *Evening Mail* was founded in New York, I was elected first president of the company and appointed editor. The *Fantine* production gave me the fever for writing plays that never subsided. In the course of six years I wrote three plays. They went the rounds of all the managers in America that were likely to produce a play. The first two plays were given up by me as hopeless. The third was *Saratoga*. I sent it among others to Laura Keene in Philadelphia. She wrote me that she liked the piece, and would be very glad to produce it if the Philadelphia critics had not scored her unmercifully for the 'rapidity' of the girls in a play she had just produced, and that the girls in that play were mild alongside of those in *Saratoga*. I sent Laura Keene's letter to Augustin Daly, and he wrote me in reply that judging from her letter *Saratoga* was just the play the New York public wanted to see. That's the difference between audiences in Philadelphia and New York."

"Was it easy sailing for you after the success of *Saratoga*?"

"Not by any means. My father had faith in me as a dramatist, and thought I could only succeed by devoting all my energies to writing plays. He talked the matter over with me, and suggested that I should give up my journalistic career for that purpose. In order to enable me to pay my expenses he made me a liberal allowance for a period of six years, for which I can never be too grateful. During that time I wrote *Diamonds*, which was brought out in 1872. It ran for fifty-six nights, but was not much of a success, except in Brooklyn, where it is occasionally revived to this day. *Mostcroft*, which was produced in 1874, dealt with slavery and did not meet with public favor. After that no play of mine was produced until Aug. 31, 1875, when *Hurricanes and Old Love Letters* were performed at the Park Theatre. *Hurricanes* was a sort of forerunner of the present farce-comedy. *Old Love Letters* has always been my favorite, and the critics have always shown a liking for it, too."

"Was not *The Baker's Daughter* produced about that time?"

"Yes. *The Baker's Daughter* was brought out at the Union Square Theatre in November of the same year, and, as you know, enjoyed a long run. It had been tried originally to *Lillian's Lost Love*, in Chicago, in 1873, but was entirely rewritten for the New York production. *The Baker's Daughter* was performed in London in 1879 as *The Old Love and the New*. During that year *Waves*, an adaptation from Holme, was presented at Daly's Theatre. *Baron Radish* was given in 1880. Subsequently it was re-written by David Belasco and myself, and revived at the Fourteenth Street Theatre. Poor George S. Knight tried hard to make the play a success, but the public wouldn't have it."

"In 1880 I spent some time abroad, and incidentally renounced bachelorthood by marrying, as you know, the sister of Charles Wyndham. On my return Daniel Frohman commissioned me to write a play for the Union Square Theatre, which was produced as *Young Mrs. Wimbley* on Oct. 9, 1882, and ran the entire season. *One of Our Girls* served as an attraction at the Lyceum during the season of 1882-83, with Helen Dauvray in the leading role. Then followed the two plays I've told you about, *Met by Chance* and *The Henrietta*. *Stenandush* was first seen in Boston in 1883. After being revised it was tried at the Star Theatre, New York, and was then transferred to Froster's Theatre, where it ran the whole season of 1883-84. *Answeary* followed at Palmer's in 1882."

"And what about your new play?" I asked. "When will that come to time, and what subject will it deal with?"

"Oh, the play will be ready for production at the Empire Theatre next January. It's a comedy dealing with society life. I have not given it a title yet."

"I should like you to give me your views on the influence of plays. Do you believe that the drama should have an educational influence, or do you hold that modern plays have accomplished their object if they merely entertain the public?"

"I hold that many modern plays have a great influence over the emotional side of human nature. A nation may stand pre-eminent for the products of intellectual endeavor, and at the same time its civilization, from an emotional standpoint, may not be above that of the American Indians. Rome, for instance, excelled in architecture and law, yet its citizens could enjoy the sight of human beings butchering each other and the butchering of wild beasts in the public arena. Plays in which the noble side of mankind and womanhood are exalted, while meanness, covetousness, and all the degrading traits of humanity are held up to public contempt—such plays must necessarily have an enabling influence. Where playing is so prevalent as in this country, plays that lead virtue and disprove vice contribute largely to the evolution of emotion. It would be difficult to estimate how much crude and barbarous love has been eradicated from the world at large through the appeal of the drama to the better side of human nature."

"Do you advocate any particular form of playwriting?"

"No. I believe the dramatist is privileged to adopt any method that proves effective, even though his incidents go against absolute facts. I would like dramatic art to come down, any more than the Crozier has limited nature to a single form. A play that presents a living picture of humanity as it is and humanity as it should be may be written from the standpoint of realism or from the standpoint of idealism—it matters not how so long as the play proves effective. The methods of depicting life and feeling cannot be set forth by mathematical formula."

"You believe, then, that the dramatist is first cousin to the poet—born not made?"

"Yes, to a certain extent. It is singular, however, that poetical talent goes for nothing in play-writing, unless it be accompanied by constructive ability. With the exception of Bulwer-Lytton I am unable to cite a single English novelist who wrote plays above the fourth range—that is, plays that would entitle him to be acknowledged as a successful playwright. Descriptive power and dramatic ability seldom go together. A number of effective plays have been written by men outside of the literary profession, such as sculptors, doctors of medicine, and engineers. By the way, I have generally found that literary men are bad at you try to explain any details of construction in a play, while engineers and persons of a mechanical turn of mind will listen to these same details with eager interest. That's why I'm a great believer in collaboration. The man with constructive ability may be lacking in the ability to write telling dialogue and *vise versa*."

"But, if you believe in collaboration, how is it you never adopted that method yourself?"

"Simply because when I was a young man I didn't know any dramatists to help me out—that is, persons who possessed natural facility in certain lines of play-writing that I had to acquire by experience and hard work. That's one of the reasons why I take such an interest in the Dramatists' Club. It makes the young men who are writing plays acquainted with one another. I should not be surprised to see a number of them that prove to be congenital minds, eventually become collaborators."

"One more question. Mr. Howard, and I'll release you: Do you think they'll pass the amendment to the Copyright Bill this session?"

"I certainly hope so. The committee from the Dramatists' Club, of which I was a member, was treated with the utmost courtesy in Washington. There really seemed to be no opposition to the amendment. We proved to the Committee on Patents that play-piracy is a great vice that ought to be removed, and I think that Congress will remove the ulcer at an early date." A. E. B.

## THEATRE REVIEWS.

"Immediately upon the appearance of my card in *The Mirror* I received several offers, and two days later I was engaged for the Summer."

MAURICE GREENWOOD.  
Chicago, May 6, 1882.

## COL. DE FRECE'S ACTIVITIES.

Colonel A. B. de Frece, who recently resigned his position as manager of the *Mail and Express*, has been elected consulting manager of the Mutual Life Insurance Company of New York, and has established his headquarters at 1250 Broadway, in connection with the Autonoton Piano Company, of which he was recently appointed receiver. Colonel de Frece is remembered kindly by the theatrical profession for his remarkable and valuable activity in connection with the *Actors' Fund Fair*. He numbers his friends by scores in social and business and professional life. He was recently honored by a breakfast on board the French steamer *La Gascogne*, in recognition of his many contributions to distinguished Frenchmen visiting this country and his interest in French benevolent societies. Some time ago Colonel de Frece was made a vice-president of the most noted charity organization in Europe, the *Société Française des Sauveteurs du Dernier Acte*. He was unanimously elected to this position at the last annual meeting held in Paris, and appointed delegate general for the United States and Canada. One of Colonel de Frece's first acts as vice-president of this society was to present to Mrs. George J. Gould a medal of honor and a diploma as honorary patrress, in recognition of her interest in charity and benevolence. Colonel de Frece is also an honorary member of the recently organized *Edwin Booth Shakespeare League* of Philadelphia. The silver testimonial plaque which was presented to Mrs. George W. Childs by the New York Press Club at her residence in Philadelphia several weeks ago was designed by Colonel de Frece, who was the chairman of the committee of presentation. The University of the City of New York claims Colonel de Frece as a graduate, and his conferred upon him the degree of Ph. D. He is treasurer of the Alumni Association of the University, and for the past twenty-five years has been on the dinner committee, and successfully managed the annual alumni banquets. With all of his other accomplishments, the Colonel is a musician and composer of note. His latest composition is called the "Eighth Quadrille," which was dedicated to Mrs. George J. Gould in recognition of the success achieved by her as president of the *Kindergarten and Parent Play Association*. Colonel de Frece has recently arranged with his publishers to turn over the royalties on his compositions to the *Actors' Fund of America*, of which he is an honorary member.

## MISS BROWNE THROWS DOWN A GAGE.

Mrs. John Drew, Jr., wife of the well-known comedian, arrived in Philadelphia from New York last week Monday, and took a cab at the station to drive to 134 North Twelfth Street, where her mother-in-law, Mrs. John Drew, was staying. The cab was left at the door for a few minutes, as Mrs. Drew intended to be driven to the Notre Dame Convent to visit her daughter and niece. The cab was driven to Broad Street, where the horse was turned quickly to escape collision with another cab. The animal slipped, the cab was thrown sideways, and Mrs. Drew was thrown out upon the pavement. She was taken back to the house, suffering severely from the fall and shock. She was able, however, to walk out the next day.

## THE BROWNE.

S. G. Pratt, a well-known composer, author of *Zenobia*, *Allegory of War*, etc., has written and composed a grotesque operetta in three acts entitled *The Brownies*, which he offers for production. There having been some question as to the right to the use of this name and subject, a *Mirror* reporter interviewed Mr. Pratt the other day. Mr. Pratt has based his musical work on the *Browne* legend upon the Scotch legend of these supernatural creatures, as Palmer Scott originally based his caricatures of these sprites, and it appears that Mr. Pratt has the right of priority in the musical use of the subject, as Mr. Cox seems to have in its dramatic treatment.

"I composed a suite of dances entitled 'The Brownies' in 1882," said Mr. Pratt, "and the popularity of the composition was such that I went to Mr. Cox with a view of securing his services as an illustrator on the publication of my work. He was not then able to do this, as his services on the subject were controlled by publications with which he was connected. I told him that I had conceived an operetta on the subject of the *Brownies* at that time, and developed to him my plan to introduce *Zephyr* and *Echo* as characters in the operetta, although the *Brownies* themselves were to have the sole singing parts.

"You can imagine my surprise, then," continued Mr. Pratt, "at the claim recently made by managers with whom Mr. Cox has become identified to the sole right to the stage treatment of *The Brownies*. Of course any such claim is untenable. Mr. Cox went originally to the Scotch legend, as I did, and my idea of musically treating the subject is entitled to as much credit for originality as his idea for dramatic or spectacular treatment. I understand that Mr. Cox has recently had composed a cantata on the *Brownies*, and that in this cantata appears the character of *Zephyr*, which I had long ago told him figured in my operetta. As to the legal rights in the matter, you can see what good judges say," and Mr. Pratt showed the following letter:

New York, May 6, 1882.

S. G. PRATT, Esq.  
Dear Sir.—From your statement concerning *The Brownies*, a grotesque operetta, there can be no question but that you have the sole and exclusive right to its production.

The claim of Messrs. C. B. Jefferson, Elmer and Elmer, who advertise that they have the sole and exclusive right to the public performance of *The Brownies*, is clearly without the slightest foundation; and we advise you to assure any person who may desire to contract with you for its production that you can amply protect them in the performance of your work.

Messrs. Jefferson, Elmer and Elmer will take some more vigorous proceedings than advertising a threat in the newspapers, so their opposition may be set at rest, we will speedily convince them that they do protest too much.

Yours very truly,

HOW AND HOWARD.

## MISS BROWNE'S MATING.

A series of three matinee performances to be given during the Summer at the Bijou Theatre is being arranged by Judith Berolde. They will be made up of three one-act plays and will cover a wide range of dramatic method.

Miss Berolde has secured three hitherto untranslated plays, two by Hoen and one by Masterlark, and has three one-act plays from American pens ready for production. To these she will add three more new one-act pieces if she can find good ones.

Miss Berolde, about a year ago, broke into a successful season with Alexander Salvini, during which she was the first person to play *Santuzza* in an English dramatic version of *Cavalleria Rusticana*, by her marriage, and since that time she has devoted herself to rest and study of Hoen, Masterlark and other exponents of the "new school" of realists.

"The year's pause," she said to a *Mirror* reporter yesterday, "has benefited me in every way, and I expect to take up my dramatic work next season with greater zest than ever."

## DANIEL FROHMAN'S PLANS.

Daniel Frohman will sail for Europe the first week in June, and will remain abroad for about a month. There will be few changes in the Lyceum stock company next season. Walter S. Hale, now with Julia Marlowe, will replace E. J. Ratcliffe, who will be seen in Charles Frohman's revival of *Stenandush*, and Charles J. Bell will take the place of Eugene Ormond. Mand Old, Mand Venner, and Ida Ambury will be added to the company. Walter Buckland, late assistant stage manager for Augustin Daly, will be the assistant of Fred. Williams, the present stage manager of the Lyceum. E. J. Unti, the scenic artist of the Lyceum, will go to the Empire Theatre, and his place will be taken by William Hawley, a son of H. H. Hawley. Harry Bell and Harry Morris are at work on a comedy-drama for the Lyceum; Augustus Thomas has finished a new play for this theatre, and other plays are expected from foreign sources.

## HELD FOR GRAND LARCENY.

Henry Belmer, manager of the Lee Avenue Academy, Brooklyn, was held for the Grand Jury by Justice Goetting on a charge of grand larceny. Perry Spence says Belmer engaged him as treasurer of the People's Theatre, in Williamsburg, about six weeks ago, and required him to furnish \$250 as security. He was discharged after being the position for one week only. When he demanded the \$250 from Belmer the latter gave him a check on the Manufacturers' National Bank, in Williamsburg, which proved worthless. Belmer declared that he did not know his bank account was overdrawn. Justice Goetting fined Belmer's bail at \$100, when he was unable to secure and accordingly was taken to jail.

G. S. Saudek Lewis's self-help, patriotic book personal magnetism, reading, speaking stage effect. A \$100 course for \$2.00. Thoroughly complete. Write "Heart of Art," Pub. Co., 102 East 23rd St., New York. Mr. Lewis' instruction room, same building.

## IN THE WINDS.

What with the probability that we shall see Joseph Jefferson in Rip Van Winkle, Kate Cloran in The Two Orphans, Ada Glass in East Lynne, Clara Morris in Camille, Lewis Morrison in Faust, and Louis Aldrich in My Partner, can it be said that the coming theatrical season will surrender to the new school?

One beautiful sunny day last week the lily-eyed Canary and the doe-eyed Ledaer stole off to an auctioneer's and bought all the scenery left in the basement of the Casino by the Brothers Aronson. So it is that things pass away. Unquhart, Hall, Wilson, Cameron, Le le, Hooper, Jameson, Solomon, Stevens, passed gaily before these same sets to other positions, and now the canvas backgrounds change hands. Madame Angot, Nancie, Cavaliere Ru-team, The Brigand, Uncle Celestine, Child of Fortune and The Marquis are among the operas bought by the Casino managers.

In Gadzooks, the play that follows Soaring the Wind at the Empire this week, is a character played by Cyril Scott, which shows us, says the official announcement, a hustling, bustling American, who is manager of an American exchange in London. The stage character is built on the real character of a certain man now in New York, who was connected a few years ago with an American exchange in London, and in the play this person is made to participate in various schemes. As the man to be reproduced in the play is about town to-day, it is well known by almost everybody, it will, of course, be exceedingly pleasant for him during the course of the run of the piece. But Dr. Parkhurst does not seem to object to being burlesqued in 1892 and the play opened after him at the Germania Theatre, so, possibly, the person indicated in Gadzooks will keep quiet.

Dr. Parkhurst, by the by, was in the first-night audience at Flammé. He says that he can see nothing sacrilegious about it, and he hopes there will be more plays of its kind.

"We often hear of the duty of an actor toward an audience," says Ferdinand Gottschalk, of the Lyceum, "but we seldom hear discussed the duty of the audience toward the actor. What I mean is that it is wrong for a theatregoer to injure the value of a play by going to see it when 'under the weather' and then say the piece is bad or indifferent, when it may be, after all, that it is simply the auditor's liver or teeth that are making him suffer. It is certain that the drama gets frequently the discredit due a depleted physical condition."

I hear it gossiped on both sides of the Rialto that Charles Frohman's Comedians, once boomed so brilliantly by that plethoric manager, will be nevermore. There was not even a funeral. The organization was quietly allowed to sink into oblivion. Joseph Holland, Herbert Standing, Henrietta Crozier, and others of the organization have not been re-engaged. It was a hard, cruel year with the Comedians. The Other Man did not glister; Mrs. Grundy, Jr., did not allure; the people in the play were ill and happy, and the home office sat up nights, so to speak, reading and answering telegrams. Finally it came to pass that the mention of Charles Frohman's Comedians in their sponsor's presence made him invariably rise a bit a thunder cloud. Then it was that the doom of the company was sealed.

The startling news gleaned by the press throughout the country the last week is that Jean de Reszke does not eat eggs, that Lillian Russell's hair is not naturally blonde, and that E. S. Willard looks like a minister. Long paragraphs detail these discoveries.

It is a very mean trick that Manager Soulier, of Albany, arranged to play on Carrie Turner if she persisted in keeping him to his contract to manage her starting tour next season—which, in fact, she was not desirous to do. Soulier said that if Miss Turner insisted, he would star her—in Uncle Tom's Cabin.

McCormick, ex-reporting editor and now manager of Wilson Barrett, tells me that although many of the critics assert that Barrett's forte is melodrama, the fact remains that when the star goes in for Shakespeare the box-office receipts rise.

Virginia Husted, more slender and consequently more charming than ever, is in town after an absence of many months. She is one of the many professionals that will sail away for England and France this Summer.

The society women has invaded the stage until there is scarcely any left of her. Now make way for the dainty type-writer. Her name is Laura Christen. All last Winter she sat in the box office at Herrmann's and worked away in the interest of J. M. Hill. But she yearned to act. J. M., preengaged with his continuous performance, did not detect her latent genius. But H. B. Curtis did. In *Sam'l of Posen* there is a character of a type-writer. It is played now by Miss Christen. No lines belong to it, but the newly-made actress puts them in now and then. On the first night, in order to hear herself speak, she asked Curtis several times how to spell certain words he dictated. He did not always answer.

The members of the cast of *The Girl I Left Behind Me* at the Academy of Music are making the most of the space of canvas between the drapery on the stockade scene. At about eight any morning you may see George Abbott, Tom Ester, Frank Mordan, Joseph Humphreys, and Alf. Hayman riding through the Park, all on *Girl I Left Behind Me* horses.

PAULINE.



MISS MARIANI.



MR. COQUELIN.



MR. ZOLA.



MR. COQUEREL.

**THE PORTRAITS AND AUTOGRAPHS OF**  
**MISS MARIANI.**  
**Testifying to the UNIFORM EXCELLENCE of**  
**MISS MARIANI.**

**STRENGTHENING**  
**BODY**  
**AND**  
**BRAIN.**

We hold over 7000 written endorsements received from eminent physicians, during past 30 years.

"*Miss Mariani is perfect, I always found Vin gives health, drives away Mariani an excellent tonic.*"

**VICTORINE GARDÈS. EDMUND de RESZKE.**

Printed at the New York Times Building, 41 Park Row, New York. Sold at Druggists and Fancy Goods. Avail. Subscriptions.

## SAID TO THE MIRROR.

ST. FELIX SISTERS: "We have closed the second season of our comedy company, and are doing our old peculiarities during the Summer. We have been idle only one week in this. This is probably due to the fact that we have been away for four years, and that, like the public, managers like new faces."

EDWARD MILLION ROYCE: "The season of Friend, closed on April 5, but on Monday night we played at New Haven for the benefit of Harry A. Lee, our manager. Selma Peter, my wife, and I are in New York for a week. Then we shall go to Magnolia Beach, Mass., where we have taken a cottage for the Summer. The season, watched as it has been, has set up a handsome profit for me—for which I am duly grateful."

W. M. WHITSON: "I have received communications from managers in Italy, France, England, Spain, Australia, and Central and South America to the effect that they are desirous to book Alexander Salvin. The second week in June Salvin and I shall sail for Europe—he to his father's villa at Florence, I to London and Paris on business."

MACGRATH: "Inexcusable and ignorant railroad jumping, with the inhuman accompaniment of daily midnight to-sunset travel, is responsible for the road losses and inferior performances that are unjustly made synonymous with the word epithet of one-night stands. Proper booking is the main essential of an attraction, just as who's-who food is for the body. There is quick-booking as well as quick-dot-booking. In my new management of Richard Goldin in *Old Jed Frost* I trust to avoid those errors in booking which are strangely repeated season after season by more expert and amusement caterers."

MAMA CARSON: "In spite of unsatisfactory management my season lasted months longer than was planned at first, and it was successful. One proof of the strong impression we made is the fact that we are urged to return next season to all the places in which we have appeared. I shall make it a point to insure good management, and the Craigen-Paulding company will be prominent among the traveling organizations during 1891-92."

JOHN ARTHUR: "I join Gustave Frohman's Lady Windermere's Fan company this week. I have placed A Messenger from Jarvis Section in the hands of J. J. Spies, who now has the sole right to dispose of it."

HENRY A. GANNON: "The Minors is having a wonderful boom this season all through the South. It is the only dramatic paper that is read there. It circulates everywhere in the Southern States."

ZACHARIAH CLARKSON: "I shall live to see the day when not a show will play Cincinnati."

JOHN MANGOV: "I claim that my new theatre, Memphis, is about as fine a theatre as there is South of the Mason and Dixon line."

It will play only the best attractions, as the directors will have the house dark rather than book an inferior company. Will Lillian Russell play at the Lyceum? Wait and see!"

IDA VINEYARD: "I have been engaged for the company that will support Johnstone Bennett in *The Amazon* next season. I shall play the part originated at the Lyceum by Mrs. Walcott."

ED. GARNER: "Charles Frohman and I have concluded to give a series of mammoth productions at the Academy of Music next season. Melodramatic situations and realistic sensations will be as thick as thesers. I hear Frohman is organizing for the Academy a big melodrama company."

SUSANNAH VAN HORNE: "For a long while I have been identified with the Chicago and Alton Railroad at St. Louis and Chicago, but I have just been appointed city passenger agent of the Wabash Railroad at Chicago."

JOHN DAW: "My next engagement in New York will be played at the Empire Theatre in September."

LEONARD FISHER: "R. D. MacLean has decided to include Richard III. in his repertoire the coming season. He will make a production of the tragedy that will be as complete as his announced presentation of Spartacus. It is furthermore Mr. MacLean's intention to produce as many new tragedies as he can find adapted to his style, although he will never depart from Shakespeare's plays, as he considers Shakespeare necessary for a tragedian's paramount popularity."

LEWIS MISSION: "I am arranging to play an engagement at a Broadway Theatre next season. I shall then appear as Richelieu for the first time in the metropolis."

## AMONG THE DRAMATISTS.

*Dramatists are invited to send to The Mirror for publication in this column news items concerning themselves and their plays.*

The Felix Bloch agency of Berlin has accepted a play entitled *Die Geschwister*, by H. D. Ellerman, editor of the *Volksfreund*, at Appleton, Wis.

\*\*\*

OLLMANN, King of Utopia, the new comic opera by Epsy Williams, author of Robert Mantell's play, *Perseus*, and Louis Blane, composer of *The Khadise*, will be produced at the St. Charles Theatre, New Orleans, on May 12. Robert Fraser will stage the opera, and Camille Morris will sing the leading soprano role.

\*\*\*

CHARLES BRADLEY, the Australian dramatist, has completed a play in collaboration with Edward Paulson. A New York manager is considering it with a view to producing it at an early date.

\*\*\*

EDDIE FOY and JOHN D. GILBERT have written a farce comedy and have called it *Off the Earth*.

\*\*\*

HENRI LEWEDAN, satirist, chronicler, novelist, and author of *Prince d'Assez*, has not been fortunate in the case of his last play, *Les Deux Noblesses*, staged at the Odion in Paris. The critics in that city declare that the piece is first of all a sermon. Then, too, it does not contain a love story.

\*\*\*

WILLIAM V. ARMSTRONG, the Philadelphia dramatic critic, has evolved a play, the treatment of which is novel and the main idea of which is ingenious.

\*\*\*

CHARLES WOODBURY, a New Yorker, is responsible for a comedy-drama entitled *The Murderer*.

\*\*\*

THOMAS FROST, the author of *Chums*, acted on tour this season by the Jane company. Has just finished another play, which is, it is said, in its author's happiest vein.

\*\*\*

A CABLEGRAM from Jakobowsky, composer of *Emmeline*, confirms other reports to the effect that his new opera produced in Vienna has made a tremendous hit.

\*\*\*

W. F. JOHNSON, of the staff of the  *Tribune*, has written a charming little play. It is called *The Duke Lorenzo's Ward*. The Amaranth Society of Brooklyn performed it recently.

\*\*\*

ARTHUR BORNBLIOV is at work on a three-act comedy, to be ready next season for the Rosenfeld Brothers.

\*\*\*

ON THE MISSISSIPPI is the title of William Howorth's new play. It is not related to *In Missouri*.

\*\*\*

CHARLES E. BLANEY, co-author of *A Railroad Ticket* and *A Summer Blizzard*, has completed a satirical farce-que for *Ward and Vokes*. It will be presented for the first time at the Grand Opera House, Columbus, O., on Aug. 19. The cast calls for sixteen performers.

\*\*\*

ROBERT J. DONNELLY has sold his comedy-drama, *A Modern Mephisto*, to James Hyde, of Brooklyn, who will put it on the road.

\*\*\*

R. D. MACLEAN has under consideration *Antyllus*, a tragedy, written by a well-known Boston newspaper writer.

\*\*\*

EDWIN MILTON ROYLE has put the finishing touches to a new play which he will produce next season in addition to *Friends*. He intends to add a new play at intervals until he has a repertoire. He will not sell a play, but will produce with his own company all the pieces he writes.

\*\*\*

F. R. LEROUX, of Minneapolis, Minn., has written a comedy-drama called *Father and Son*.

\*\*\*

E. D. HAINES and JOHN G. ZABRISKIE have written a three-act spectacular comic opera called *Amazons*. Mr. Haines is editor of the *Peterson Evening News*, and Mr. Zabriskie is a musical director and composer. They intend soon to produce the piece elaborately.

## REFLECTIONS.

The Kendals will sail for England on May 30.

S. G. PRATT, the composer, will sail on the *Paris* on Wednesday for Europe.

JOHN DREW's next engagement in New York will be played at the Empire Theatre, where he will appear in a new play next September.

E. T. WILSON, manager of the Southern Dr. Bill company, who was taken with illness in Montreal, is better.

NANA PHILLIPS and a company of ten opened a Summer season under the management of George Herrmann on Saturday at Plymouth, Mass., in a border play called *Tatters*, by Levin C. Tees, dramatic critic of *Taggart's Philadelphia Times*.

EDGAR SCIDEL has leased *A Scandal in High Life* to James T. Kelly, who will send the piece on tour on May 22.

TED D. MARKS will join Charles Frohman's forces on his return from Europe.

A man fraudulently representing himself to be a Barnum and Bailey agent, has been victimizing railroad men in Kansas City. He called himself Ben L. Marcus.

JOSEPH BROOKS' stock company, which will appear at McVicker's Theatre, Chicago, this Summer, will present three new plays—*New Blood*, by Augustus Thomas; *An American Heiress*, by Frank Reina; and an unnamed comedy by Mrs. Pacheco, author of *Incog.*

MANAGER A. F. HARTZ, of the Euclid Avenue Opera House, Cleveland, is now the sole proprietor of the Baker Opera company.

ROSA FRANCE is unable to finish the season with *A Milk White Flag*, but she hopes to be sufficiently recovered in health to rejoin the company in August.

D. J. MOCH, formerly of The Dazzler company, has joined the Baker Opera company.

WILLIAM STAFFORD has been engaged by AUGUSTUS PITOU for the leading part in *The Power of the Press*. He has gone to his farm at Silver Lake, N. H., for the Summer. Mabel Florence is another engagement for the same company.

JOSEPH J. HILD, of the New Bijou Theatre, Brooklyn, was presented with a pair of diamond-sleeve buttons by the managers of the Immaculate Conception Day Nursery, for his services in running a benefit performance.

MANAGER W. J. GILMORE, of the Auditorium Philadelphia, adheres strictly to the laying of a dime upon all free admissions, for the benefit of the Actors' Fund.

THE PARTNERSHIP between JACOB LITT and THOMAS H. DAVIS expired by limitation on May 1. MR. LITT remains in *Old Kentucky*. THE ENSIGN, and YON VONSON. He will have two in *Old Kentucky* companies on the road next season. He has two new plays under consideration, and may possibly put both of them out before the first of next year. *In Old Kentucky* will be put on in England in the provinces next Monday under the direction of E. H. ELLISTON, and will later be produced at the Princess' Theatre, London. MR. LITT has gone to the Northwest for a few days.

E. E. HULFISH, one of the best known of Philadelphia actors, and many years retired in that city, had a testimonial tendered by many friends at the West Philadelphia Drawing Room on May 2. It was the last performance that will ever be given in the pretty little theatre, as it will be at once altered into a bicycle factory. The attractions consisted of the production of *Caste* by the Philadelphia Players' Club, under the management of C. GARVIN GILMINE, and the farce *Turning the Tables*, by the Felix Club, in which several of Mr. Gilmine's pupils took part. *Caste* was an admirably finished performance. Mr. Hulfish, as Eccles, was warmly received by the large audience, and was happy in his rendition of the part. Mr. Gilmine's Captain Howtree was exceptionally strong, and the renditions of D'Alroy and Gerridge were praiseworthy efforts, given by Richard L. Sherman and Richard Healey. Oiga Ormsby, as the Marquise, and Ella M. Du Bree, as Esther, made fine impressions. The Polly of *Annie McNamee* was one of the best pieces of work ever seen in the house at any time, and on any occasion. She is one of the most promising of the coming women working toward a position on the stage. Isaac Weiss gave a recitation and was heartily applauded. In the after farce, the honors belonged to Messrs. Carr, Hulfish, Mrs. Hulfish, and Myrtle Seeler.

## SOWING THE WIND.\*

For several months a play has been in course of representation at one of the principal theatres of the metropolis which, because of its treatment of certain peculiar questions of morality, has assumed a somewhat novel position among the successful plays of the day.

Its title, *Sowing the Wind*, partly suggests its theme, which has the element of novelty only so far as those plays are concerned which have met with any degree of popularity. Questions of sexual morality have been introduced upon the stage before in plays of the so-called "new school," which in form, as in purpose, have departed widely from the ordinary standards of dramatic construction. These have met with little or no favor from the general public and the moral has been pointed from time to time that no dramatist could safely penetrate into the mysteries of private life for the subjects of his pen.

But the author of *Sowing the Wind*, Sydney Grundy, evidently believes otherwise. He conceived that it was not in the substance, but in the form that the difficulty lay, and that the public would accept anything provided it were expressed by the old theatrical formula: the stereotyped stage parables which they could understand.

The popular success of his play seems to substantiate this theory, but Mr. Grundy, being a very clever man, must be aware that his medium of expression is utterly inadequate so far as embodying any useful lessons in the treatment of social problems is concerned. He probably understands as well as anyone that when the drama attempts to break away from its old moulds and to make itself a factor in the discussion of those questions which concern the evolution of humanity, it must at the same time lay out new lines of development more in accord with those which in real life mark the course of human experience through its wilderness of sin, doubt and despair.

"Put not new wine into old bottles," said the divine founder of a new religious dispensation, and the warning applies as well to the drama as it does to religion.

The "new wine" of Mr. Grundy is largely tintured with social evil, and he has poured it into a vessel which was pieced together in his dramatic workshop out of his store of time-honored stage devices. The job was cleverly and carefully done, and the exterior effect is very smooth and pleasing; but, somehow, the polluted stream within seems to leak through the joints, and filter through the pores, and soak into the imagination of the people which is the base upon which the drama rests.

In other words, it is difficult to see what essential relationship exists between the tender love story that runs through the play with its usual ending and the scenes of romantic stage-land to the music of wobbling bells, and the very frank and suggestive allusions to sexual vice which punctuate its course at intervals and which alone make the play in any sense remarkable.

The story itself is simple. Rosamond, the beautiful and virtuous daughter of a disowned mother, the fruit and the victim of that mother's shame, is beloved by and loves the youthful representative of a wealthy and respected family. He is the adopted son of middle-aged Mr. Bradshaw, a man who, taught and educated by the consequences of his own early follies, is steadfastly committed to preserve from like mistakes one whom, in default of having children of his own, he has made the chief object of his love and the controller of his house. Marriage is consummated by the young couple, but society, respectability, worldly position in the person of Bradshaw interposes and says, "This shall not." The young man who had would remain true to his love, but the woman will not risk the ultimate effect of her social ostracism upon his love for and pride in her and disowns him from her presence. Then comes a long and passionate dispute between Bradshaw and the girl as to the relative privileges of men and women in the sexual relationship and their relative guilt in transgression, at the end of which he suddenly discovers that she is his own child, and that her suffering is the product of his own sin.

So far, so good. The dilemma here introduced affords a valuable dramatic opportunity. Brad with his incomparable art would have made it the basis of one of his dramatic diatribes against society. Here is the individual at war with society, forced into opposition to its laws and crushed by their application. Therefore he would have argued for the dissolution of the social fabric. Or some one with more spiritualized notions of the meaning and aim of life might have held in it the opening vision of that tragedy of real life which in one form or another is the lot of all the children of man; the innocent, undid truly with no human glory of infinite pronouncing the story of the human soul, tortured with remorse, gradually emerging from the gloom of his own soul and purified by pain and suffering, rising to the height of his human destiny.

But Mr. Grundy's solution is purely theatrical, and has no relation to the practical needs of humanity. His characters settle down into the aphylic existence of impossible stage-land, just as if parents had never sinned and the sin were never visited upon the children.

For manifestly the discovery that the girl's mother is her own father, and that her mother was not a very bad, but mainly an unfortunate woman, could not affect the outcome of the story so far as it could point a moral or justify the introduction of the otherwise topics which give it character.

And yet there may be in the success of Mr. Grundy's play an element of encouragement for all who are interested in the evolution of moral and vital drama. It is at least a hopeful sign that a successful play can deal with

"The troublous cases" not covered a priori in the Dramatic Mirror's recent compilation, but he needs reader it mostly of pertinence.

those subjects which are of vital consequence to the every day life of man, and as he emerges from the gloom of his prejudices and misconceptions we may expect to see the drama, expressing his intellectual and spiritual advance, throw off its old, outworn garments and put on the new. Then it will display itself in parables as of old, but parables taken from the actual experiences of humanity and which will reflect the inner life, the hidden processes of the soul which are the real life of man.

ARTHUR MASON.

## WHO STOLE PRUETTE?

"I have read in *The Mirror* the interview with E. E. Rice in which he asserts that Canary and Lederer tricked away from him William Pruette," said George W. Lederer, a *Mirror* reporter.

"As is usual with Edward E. Rice, he juggles with the truth. Life is too short to answer his charges, but I may say that his statements are made out of whole cloth. Canary and Lederer had a right to retain the services of William Pruette; it was Rice who tried to steal him from us.

"That letter written by Canary and Lederer which Rice published in *The Mirror* is *bona fide*, but at the same time it was understood that Pruette was to be allowed to sing at the Grand Opera House, New York, beginning on April 25. Afterwards that date was canceled by Rice, and it was then settled that Pruette was to remain with us the rest of the season.

"Some weeks after this, Rice told us that he had booked a date for Venus in Chicago and he wanted Pruette, but that if Pruette didn't want to go, another singer could be secured. This Rice said to me and also to Miss Freeman. Pruette didn't want to go at that time, but just before the end of the week, for some private reason, he changed his mind—he wanted to get out of New York. So, as I had made no preparation to let Pruette go, I got out an injunction restraining him, for which Pruette was afterwards very glad. Meanwhile, Rice had engaged another man.

"It may be interesting to know in the connection that I had a contract with Pruette before he sang with Rice, and that Pruette was originally engaged by Rice for the New York run of *Venus* with the understanding that after he was to return to the management of Canary and Lederer.

"If Rice talks of lenient treatment on the part of one manager towards another, I would like to call his attention to the lenient treatment he got during the production of *Venus* at the Casino, and even before that."

## MISS MARY AND BOY.

The *Mirror*'s Chicago dispatch last week told of the separation of David Henderson and his companion, Eddie Foy. Foy has a contract with Henderson running to Sept. 1, and says he will enforce it. About two years ago Foy would have known Henderson, but the latter enjoined him from doing so and held him to the letter of his contract. Foy has arranged to appear as a star next season. He was to have originated the leading part in *Aladdin*, but is said to have been a disappointing and unattractive member ever since he was engaged by the young Henderson. However, Foy is fulfilling his contract with Foy wrote him a letter stating his reasons for such action. In this letter he argues that Foy has for months been a discontented element in the company; that he has refused to play the parts assigned to him as directed; that he has refused to attend rehearsals; that he has refused to accept the new part as it had been arranged for him; that he has been unkind and unkindness; that he has been guilty of using profane and vulgar language around the other; that he has continually boasted over the company to make it impossible for other members of the company to play their parts; that he has refused to obey the stage manager's orders; that for nine months he has attempted to kill the stage business of his association and prevent them winning applause; that he has ignored all suggestions and other positive instructions from the business management when he was bound to heed and obey; that he has treated the proprietor and manager with the utmost disrespect; among other things denouncing without naming or knowing the contents of his correspondence sent to his commanding his dates in the company; that he was constantly threatening, when master did not call him, to cancel his contract, leaving the management in uncertainty as to what course to pursue; and that of late he has been a source of other members of the company to render themselves entire useless; as president of his own chapter in an amateur theatrical organization, orders, rules and regulations were established by him to such extent as to banish the proper will, morale and discipline and courtesy which pointed the termination of the contract.

## CHARLES STURGEON.

A letter received from a member of the Charles Sturgeon Co. to the effect that fifteen women employees engaged for their production were not paid 50 cents for their work during the month of April, the Sturgeon night before the opening, although that sum had been promised, and that in consequence many of them were in dire distress.

To a *Mirror* reporter, Horace McVicker, manager of Astley's Theatre, said: "The drama was engaged for eight weeks. They were not given full pay for rehearsal, as it is never given. We are connected with the organization and paid for rehearsal. If the players had not been there Sunday night, they would not have known what to do during the eight weeks of their engagement."

## CHARLES DE GARMON.

There will be no theatre less in the course of Pitman's tour next season. Pitman will give way to a business office building, so

cess to which will be through the entrance of the new Grand Opera House. The latter will be managed by Harry Davis, lessee, and H. A. Schwab, manager, and it will be practically a new building with large seating capacity. Manager E. D. Wilt, of the present Grand Opera House, whose lease will expire on June 1, is constructing at the East end a theatre, which he expects to open early in September.

## MARGUERITE VAN ZANDT.

Marguerite Van Zandt, a striking picture of whom appears on our title page, recently returned from India, where she supported Kyrie Bellew and Mrs. Potter, having joined their company in London. Miss Van Zandt, who had won success in several other companies before this engagement, is now in New York. Aside from her ability as an actress she has won note as a writer. *Current Literature* recently published one of her short stories, "La Pobeda," a Mexican tragedy, under her pen name, "James Banatine," and she has figured in other literary channels. Miss Van Zandt was highly complimented by the Calcutta press for her work in the Potter-Bellew company. The *Indian Daily News* said of Celia in *As You Like It*: "Mrs. Potter was very effectively supported by Miss Van Zandt, who scored heavily as Celia. She was bright, spry and chic, and her slight foreign accent added piquancy to her acting and speaking."

The *Indian Planter's Gazette* said: "Miss Van Zandt's Celia was distinctly a pleasing performance, and she gave us an indication of some very first class ability. She may justly be complimented upon her rendering. Throughout she was the bright, vivacious foil to the lethargic Shakespeare intended she should be, and possessed of great personal advantages, there is a big field, we trust and feel sure, before this young actress."

The same paper said of her in *Theodora*: "This talented young lady was good all through, and was an admirable foil to Mrs. Potter's *Theodora*. It is a subordinate role, and one that gives but small scope. Miss Van Zandt, however, made it the means of getting into her audience's good graces."

Her work in *The Iron Master* was also complimented.

## CHARLES FROHMAN'S STOCK CO.

Charles Frohman was gazing proudly at a paper which had just been handed to him by his stenographer, when a *Mirror* reporter called upon him. The paper proved to be a list of the actors that will compose the Empire stock company the coming season. Here they are:

Henry Miller, William Farnsworth, J. E. Dodson, W. H. Thompson, W. M. Crampton, Robert Edwards, W. J. Ferguson, Joseph Shrimpton, E. V. Moore, J. B. Wills, W. J. Brown, Everett, Vida Goldstein, Annie Moore, Oliver Tyler, Adeline Duval, May Robson, Mary Moore, Katie Costelloe, Giva May, Gertrude Reynolds, and Margaret Coates.

"I consider that," said Mr. Frohman, "the largest and strongest stock company I have yet organized."

"The season at the Empire will end on May 25. On the following Monday the company will open at the Columbia Theatre, Chicago, where it will remain until the end of July. It will then go to San Francisco. It will give *Sowing the Wind* and all of its last season's successes. Toward the middle of November it will return to New York, opening with *Sowing the Wind*, but producing shortly afterwards a number of new plays.

"Previously to the return of the stock company, John Drew will appear at the Empire. His second name, under my management, will end in May in Philadelphia. He will begin to act upon July 7, touring California and arriving at the California in San Francisco about the middle of the stock company."

## CHARLES STURGEON'S THEATRE.

L. N. Scott, one of the most enterprising and courteous managers of the Northwest, is in the city for a few days. Mr. Scott about three years ago entered upon the management of the St. Louis Opera House at St. Paul, and has distinguished himself by his conduct of that house. He has just taken a lease of the Grand Opera House, Minneapolis, from which J. F. Costello, long as successful manager, has retired in order to devote himself to other interests that command his time in that city. Mr. Scott will also on June 1 assume the management of the Lyric Theatre at Duluth, and thus will have a circuit of three fine theatres for which he is booking attractions for next season. For three seasons Mr. Scott has conducted a summer season of opera at his St. Paul house, where he will also this Summer, for six weeks, offer the Columbia Opera company, furnished by J. H. Stark, of Chicago, as a repertoire of popular opera.

Mr. Scott looks for an improvement of the theatricals in more in his territory in the near future.

## JOHN D. COOPER.

E. H. W.—This column does not furnish the private addresses of actors.

Constance Keeler.—There was a rumor of the recent engagement of Constance Keeler to Mr. Barrett, but it was officially denied by this paper when it came up.

Marco L.—The company was unable to get 50 cents to 55 cents for each of them.

J. S. Goshard, Cal.—The paper is full of good. Chinese racial prejudices do not enter into Chinese attractions between persons of good will.

J. W. P., Chicago.—Verdi is not the oldest of the great composers, although he is eighty. Ambroise Thomas, composer of *Messalina* and *Florinda*, was born in 1811.

W. H. Davis, Jr., Paul.—The date of the *Actor* first play May 10, 1893, Theodore, both Mr. Barrett and Mr. Barrett are in error. In Mr. Barrett's case, the mistake was probably due to a carelessness.

X. V. Z., Victoria, B.C.—With few exceptions all the members of the band you mention are in the habit of presenting stolen plays. It is impossible to produce such a list as you request. Send the names of any organizations regarding whom you desire further information and we will endeavor to furnish it.

H. H. S., New York.—We do not conduct a theatrical column, and as your question would seem to imply such a column, you mention the names of the theatricals to be produced, but they have not been mentioned in the column.

Edmund Lawrence, Francis Wilson's understudy, played *Caddy* twice in Detroit while Mr. Wilson was indisposed, and made a success. Mr. Lawrence will be a member of Julia Marlowe's company next season.

## COMING OF THE TOWN.

George Wilson, recently the star of Primrose and West's *Monte Carlo*, will be a special feature of Primrose and West's *Minstrels* next season. The company will number seventy-five performers.

Harry Standish denies that Max Freeman was engaged last week to stage-manage *The Passing Show* and says that he (Standish) has stage-managed the piece from the beginning.

The Metropolitan Job Printing Company and the Thomas and Wiley Lithograph Company have brought suits against Edwin Milton Royle and Selena Potter Royle to recover bills of \$750 and \$500 for printing.

The Salt Lake Amusement Association has been incorporated with a capital stock of \$25,000, in shares of \$10. The company owns the theatre building situated on the old Atwood estate.

Chamberlain and B. Rydell of Burlington, Ia., have leased the Grand Opera House of Peoria, Ill., for five years, and have taken charge of it. These enterprising managers also control the Grand Opera House at Burlington and the Ottawa, Ia., Opera House. They also do the booking for about fifteen other houses. It is said that T. W. Bartholomew will assume the direct management of the house at Peoria.

John W. Luce, formerly press agent of the Park Theatre, Boston, is now in New York, representing the Taff-Gardner-Shepard company, publishers of "Stage Folk."

The Side Tracked company will close season on May 10 at Toledo, O. The bookings for the ensuing three weeks have been canceled owing to the fact that Julie Walters is obliged to undergo a surgical operation.

Charley's Aunt is playing to standing room in Chicago.

Alice Butler has been re-engaged by the Rosenfeld Brothers to play in *Haemile* on the road next season.

William Pruette has been engaged as leading baritone and Caroline Hamilton as leading soprano of the Calhoun Opera company, to take the places of William Schuster and Laura Clement, who closed their season on Saturday. Fred Salcombe has been engaged for tenor roles in this company.

Alice E. Ives, co-author with Jerome Eddy of *The Country Postmaster*, has signed a contract to write a play which it is intended to produce in New York in the Fall of 1894. A prominent star is also negotiating with Miss Ives for *Louise*, which made a hit last season but proved unsuitable for the two stars who had the play, the woman's role being the stronger.

Forrest T. Morgan and Roberta Peeler were married on April 25, at Bastrop, Tex., by the Rev. H. H. Sears. Mr. Morgan is the leading man of the Preston and White Comedy company, and is a nephew of the noted Confederate, John H. Morgan. The bride is also a member of the company, and is a daughter of Colonel A. J. Peeler, of Austin, Tex.

Ada Don Currier is to coach Maud Hoffman preparatory to her starring tour next season. The repertoire will be something different from that prepared by her for Julia Marlowe.

It is evident that James J. Corbett has made a remarkable hit in London, and that the enterprise of W. A. Brady, his manager, will yield a golden harvest.

Mrs. Charlotte W. Smith has apparently given up attempting to effect reforms in Massachusetts since the Legislature frowned upon her law to regulate the length of actress' skirts and another measure advocated by her in regard to face powder. Mrs. Smith has no need of the article—and now she proposes to lead a sort of Mrs. Cosy army to Washington. Her idea is to have a delegation of women go on to purify the national capital.

E. H. Sothern will appear at the Columbia Theatre, Brooklyn, on May 21 in *Jerome K. Jerome's A Way to Win a Woman*, which he has played already in other cities this season. In August Mr. Sothern will appear at the Lyceum in this city in a new play by Paul M. Potter. Marguerite Sterling is also finding a new play for him, dealing with the love of Flora MacDonald for the Prendergast.

Colonel Charles P. DeGarmo, has been successfully managing a pure food exposition in Buffalo, and he will give pure food expositions under the auspices of chambers of commerce in various cities next season.

"Jeff" Hall says apropos of his soprano bouquet: "Our old friend Charles Stevenson, sends me the name of Etta Gjord for the bouquet. He says that she counts death by drowning to be the original skirt dancer. He also says the name is pronounced as though the German silent—also the J. All the way from Frank Dallas, formerly a Chicagoan, but now on a copy desk of the *World*. It is Joanne de la Carty. On the same program is another, not half bad. It is Evans.

Miss M. L. Lunt, Harry Phillips discovered Brownie Wells the other day and A. M. Miller, Jr., sends me a Los Angeles one—Luettemann. Trini Prigana is still favorite in the pools, however."

Young Massachusetts breathes easier now since the Legislature has rejected the bill relative to the admission of minors under sixteen years of age to theatres, museums, or places of amusement.

James J. Corbett will appear in England, Ireland, Scotland, and in Paris, and possibly in Berlin during his European tour.

Julie McDonald has made a big hit with James J. Corbett in London, where she is called the cleverest American soprano yet seen in that city.</

## THE USHER



There will be no anniversary meeting of the Actors' Fund this year. In the absence abroad of the President, who has hitherto secured famous orators and arranged notable programmes for these occasions, it has been decided to omit the usual entertainment.

The annual business meeting of the Fund, however, which will be held on June 5 at the Madison Square, will partake in some degree of the features of an anniversary gathering. Before that meeting the President's and other reports will be read.

A complete board of trustees—twenty-one—will be elected by the Association, and the question of amending the act of incorporation, so that the old and better custom of electing officers by members instead of by trustees may be followed, will be discussed and settled.

It is hoped that there will be a large attendance, particularly on account of the importance of the special business to be transacted.

When the Dramatists' Club legislative committee was in Washington last week the members called upon Mr. Spofford, the Librarian of Congress, and explained to him the object of the amendment introduced in both Houses of Congress in the expectation of securing relief from the pirating of plays.

Mr. Spofford received the committee very pleasantly. He is in bad health, and for that reason it was impossible for him to attend the hearing before the Committee on Patents.

"I am in favor of any wise measure," said Mr. Spofford, "that will accomplish the end you have in view. I have not yet been able to examine the proposed amendment, but I should think it would meet all requirements."

When Mr. Spofford was informed that the principal dramatists of this country do not copyright their works, preferring to trust to such protection as the common law affords, he looked surprised.

"Not only in respect to plays but in other relations our copyright law is defective," said he. "You can draw a couch and four through almost every provision in it. My position is essentially simple, but in the event of Congress wishing to hear from me on the subject I can at least say that there is great room for improvement."

In this connection, it is significant of the law and its defective character of the law that Horace Howard has not secured a copyright on any of his plays since 1878. Saratoga, I believe, was the last piece that he entered.

The visit to Mr. Spofford convinced me that Congress takes little account of furnishing a suitable repository for the literary products of the nation.

The premises set apart in the Capitol for the Library of Congress are utterly inadequate for the purpose. The space is grotesquely small when the vast influx of works, past, present and to come is considered.

As it is, Mr. Spofford and his limited force of assistants must pursue their arduous duties under great disadvantages. The shelves are filled to overflowing, and great heaps of books, periodicals, and printed matter of every description litter the floor.

As I glanced over this bewildering array, I could not help smiling at the thought that the vast army of young dramatists who are constantly sending beautifully printed title-pages and neatly-copied type-written manuscripts to be deposited in Mr. Spofford's archive would probably have convulsions until they survey the confused piles of literature in every available floor-space possessed by the congressional library.

The literature of the country is worthy of better housing, it seems to me.

I am confident the bill advocated by the Dramatists' Club will be reported favorably—and probably this week—by the Committee on Patents of the House. What its fate will be in Congress remains to be seen. It has many friends there, in any event.

Representative Tom Reed will undoubtedly prove a warm champion, while Messrs. Cannon, Quigg, Covert, Burrows and other influential men are on our side.

James Cummings, who fathered the bill, has worked most unselfishly in its behalf, and whether or not success crowns the effort, he will deserve the gratitude of everybody connected with the profession.

There is no recognized opposition to the measure, of course, since the play pirates themselves are not in a position to fight it, although I do not doubt they would have been enough to wave the black flag before Congress, if they were organized.

The danger of defeat lies in two facts. The first is, that among certain legislators there is an objection to multiplying the penal statutes and to declare an offence of this nature to be a misdemeanour. The second is, that representatives hailing from those sections of the United States where literary and dramatic

productions at a minimum are inclined to look upon our bill as especially favoring the authors of the North and East.

Nevertheless, the most influential men at Washington know now, for the first time, the extent of a wrong that they had not previously suspected, and they have learned also the magnitude and the pecuniary importance of the class of property at stake.

Should the present bill, for any unforeseen reason fail to pass during this session, the way has been paved substantially for the ultimate success of the movement. That is certain.

I hear, upon what seems to be good authority, that Lillian Russell, after all, will not be under Canary and Lederer's management next season.

The story goes that when Miss Russell recently announced her intention to break her contract, her managers induced her to fill the rest of this season's engagement only by agreeing to release her at the close of the present tour.

Henry E. Abbey is reported to have said before he sailed for Europe that he will soon begin to book Miss Russell for next season.

Robert Buchanan has made another bid for notoriety. His attack the other night upon Clement Scott from the stage on account of that critic's adverse notice of *The Society of Butterflies*—a piece in which Mrs. Langtry is now appearing—was violent and virulent.

Buchanan writes bad plays frequently, the London critics slate them, and then the misguided players oftentimes raise a row, and writes fiery letters to the papers. His career has been marked by a series of such disturbances.

The gross impropriety of Buchanan's vulgar abuse of Scott has excited sympathy for the critic. The man who puts an extinguisher on Buchanan will be doing the stage a great service.

According to a London cablegram, Mr. Palmer says there is nothing first-class on the English boards at present, although a number of the theatres are playing to large receipts.

It is significant of the lagging tendency of English dramatic taste that Eleonora Duse's current engagement in that city is meeting with limited success. Duse's art is a generation ahead of London.

After all, we of the new world have a good deal to plumb ourselves upon just now.

The new law respecting libel, just signed by Governor Flower, will be of little benefit to persons slandered by the press, but it will serve to protect newspapers from the consequences of lying information.

The law declares any person who wilfully transmits by any means whatever to a newspaper any libelous statement concerning any person or corporation to be guilty of a misdemeanor. The law will take effect on Sept. 1.

The operation of this law may check the circulation of false reports, inasmuch as it strikes at the fountain head.

A peaceful resolution, no doubt, is going on in the drama. Plenty of signs are visible which indicate that taste is changing; that the cut-and-dried methods of the past quarter century are giving way to something better and more human.

But it is not the so-called "new school" realists that are transposing new and healthy blood into the impoverished drama. Their tonic products are a curse rather than a blessing in disguise.

Look back at the record of the season, which Mr. Melzer and other writers saturated with foreign notions profess to believe shows that the public is acquiring an appetite for depressing dirt. There is not one "realistic" piece that has met with genuine pecuniary success.

Magda, Margaret Fleming, Ghosts, and Hamlet failed to draw. The Second Mrs. Tanqueray and Sowing the Wind are audacious in subject to be sure, but neither play can be said truly to belong to the "new school."

The Free Theatre of Berlin, the Théâtre Libre of Paris, and the Independent Theatre of London have all fared badly this year.

It will take the pessimistic continental realists a long time to dispense art and decency.

## GENERAL ENCLAVE OUTRE.

"Allow me to state that through one advertisement placed in *The Mirror* I received several excellent offers for next season, one of which resulted in my signing with one of the greatest racing plays on the road. The Derby Winner."

Jesse Harcum-Miller,  
New York, May 10, 1888.

## CANADIAN DUTIES ON PRINTING.

R. F. Tresselick, agent of Gorton's Minstrels, sends *The Mirror* a communication containing important information regarding recent changes in the duty of paper entering Canada.

The duty on woodwork paper was formerly fifteen cents a pound and twenty-five per cent. of the value of the paper. On lithograph paper the duty was six cents a pound and twenty per cent. of the value. Mr. Tresselick states that the duty has been changed recently to fifteen cents a pound on lithograph paper and twenty-five per cent. of the value.

Accordingly a manager should now estimate that all wall work and window work will cost him from two-thirds to the full value of the paper. In other words, it costs nearly twice as much to put out paper in Canada as it does in the United States. Mr. Tresselick is of the opinion that this increase in the duty on lithographs has been brought about in the interest of a few printing houses in Canada, that are unable to produce at any price lithographs equal to those made in the United States.

## GREENWALL'S MANY THEATRES.

For a manager to be able to announce that he has secured the absolute direction or booking of forty-three theatres in this country means that he commands the confidence of theatrical men. It is such an announcement that Henry Greenwall makes in *The Mirror* this week.

The Lone Star Circuit is one of the most remarkable and profitable features of our theatrical business. It has played the best attractions and it will continue to do so. Mr. Greenwall calls attention to the fact that each house is under the immediate management of a resident of the city in which the theatre is situated, who is necessarily preferable in every way to an alien.

The Lone Star Circuit includes the Grand Opera House, New Orleans, which is conceded by all to be the finest theatre and the most prosperous in the South; the New Grand Opera House, Galveston, Texas, which will be open early next season, and will be built on the same plans as Abbey's Theatre, New York. This, together with the Tremont Opera House, Galveston, gives Mr. Greenwall both theatres in that city. The Opera Houses in Houston, Dallas, Fort Worth and Tyler, Texas, are all new and modern. The Grand, San Antonio; Mallett's Opera House, Austin; and the Capitol Theatre, Little Rock, will have the attention of Walker and Rigsby. They are both well known throughout the theatrical profession. J. W. Van Vliet will handle the Opera House, Hot Springs, and J. W. Wilkinson has the Opera House in Denison, Texas.

Harry Miller still controls the Opera House, Paris, and a new Opera House has been added to the Circuit at El Paso, Texas, successfully managed by J. J. Stewart. Schwartz and Mike take care of the companies' interests at Bryan, Texas, and J. A. Teagarden devotes his entire time to the Opera House at Greenville. Frank Cox, the well-known scenic artist, manages the Opera House at Sherman, Texas; J. P. Casmer is the local manager at Calvert; J. Johnson and Brothers control the Opera House at Marshall; M. Elrich at Texarkana; Pinkston and Church at Corsicana; M. Gabert at Navasota; W. H. Sims, McKinney; F. L. Denison, Belton; A. T. Rose, Hillsboro; J. B. Goodhue, Beaumont; J. A. Pinder, Lake Charles, La.; Max Mattes, New Iberia, La.; Bettis and Sims, Orange, Texas; John Henry, Huntsville; Sawyer Brothers, Palestine; Green and Barber, San Marcos; B. H. Booth, Taylor; James Rudd, Temple; Hauschild Brothers, Victoria; H. Bernath, Pine Bluff; Neuman and Ehrman, Helena; and S. C. Hunt, Fort Smith, Ark.

Bourier Brothers will improve their theatre at Louisville, Ky., which is now playing the leading attractions and have changed the name to Temple Theatre. The Grand Opera House, Nashville, Tenn., has met with much success in its first season under the management of Curry and Boyle, while the New Lyceum, Memphis, Tenn., under the able management of John Mahony, has already secured the cream of the attractions for next season.

For open time for all of the above theatres, and in fact for nearly every first-class theatre in the United States, managers of reputable attractions may apply to the American Theatrical Exchange, 1280 Broadway.

## NEARLY 1,500 LETTERS.

"I have received nearly fifteen hundred letters as the result of my small advertisement placed in *The Mirror*. I wish you continued success." —LAW DOCKSTADER.

Boston, May 10, 1888.

## THEY CAN MILK COWS.

*The Mirror* recently commented jocosely on the fact that a manager who proposed to put forth a new domestic play was experiencing difficulty in securing a soubrette who could milk a cow. John A. Stevens was the manager, and he has since been deluged with letters from aspiring soubrettes few of whom hesitate to say that they can perform the domestic feat specified. One of these young women writes:

"In this week's *Mirror* I notice that you are in quite a dilemma, and thought perhaps I might help you out. I have a sister who is a young leading lady, and I have always intended to follow in her footsteps sooner or later. I am in my seventeenth year, a blonde, and weigh about 100 pounds. Can dance and sing some, and last, but not least, I can milk a cow, having done so for fun in my last Summer vacation."

This young woman, it will be seen, is not willing to be considered a professional milkmaid. She is but an amateur. Another writes:

"Am experienced. Reference first-class. Good singer. Prima donna with the late C. W. Andrews Opera company. Have always given satisfaction. Played in all the large Western cities. Age 23, height 5 feet, weight 125 pounds. Am thoroughly up in the business of a soubrette, even to milking a cow."

## A WILD DUCK.

A new scenic farce-comedy, written by Joseph M. Gaites, author of *A Railroad Ticket*, is entitled *A Wild Duck*. Mr. Gaites says the piece will differ in some respects from his first pronounced success, in that it will be more of a play, with a substantial plot. The production will be quite pretentious in the matter of scenery and mechanical effects. Three complete sets will be carried. The cast will contain well-known actors and a number of talented vaudeville performers. The tour will be under the management of George W. June, well-known and popular. The "coop" of *A Wild Duck* is situated at the American Theatrical Exchange, 1280 Broadway.

If you want playbooks, photographs, or popular songs, send stamp for catalogues to Supply Department, New York, Dramatic Mirror.

## PROFESSIONAL DOINGS.

Miss Sykes is a daughter of General George Sykes, who commanded the Fifth Army Corps during the late war, and a granddaughter of Colonel Nathaniel Chapman Macrae, who was a soldier with General Winfield Scott. Miss Sykes made her débüt with Augustin Daly about five years ago, as a protege of General Tecumseh Sherman, in Captain Swift. She subsequently played a season with the Drews, appeared with Kate Claston, Agnes Herndon, and last summer was a leading member of the Montreal stock company, in which she played Lady Dolly in *Moths* and kindred parts. She has also played Margaret Wyeth in *A Fair Rebel*, the leading part in *By Proxy*, and early this season was starred as Lady Betty in *A Night's Frolic*, the play written for Helen Barry. In the recent production of *Charley's Uncle* at Chicago Miss Sykes played a juvenile part. She has been engaged for twelve months by Gustave Frohman to play the Duchess of Berwick in *Lady Windermere's Fan*.

Howard Paul has returned to New York from a tour in Southern California. He expresses himself in rapturous terms of the hospitality of that fertile and progressive country.

Gertrude Lamson, a clever young California actress, is making her mark in her native State. She has lately been playing with success at the Burbank Theatre, Los Angeles. Miss Lamson is described as a handsome girl, of the Mary Anderson type of beauty.

Florence Gerald and C. M. Martin have bought *The Inspector of Will R. Wilson*, and will produce it next season. Miss Gerald has joined Frank Mayo for a Spring season in Boston, having closed with *The Paymaster*. Carlton Wilks, who during the past season has been leading with *The House on the March* and with Mabel Eaton, has been engaged for the lead in *The Inspector*.

Laura Gilray, the young Chicago actress, was surprised while playing *Lady Windermere* last Saturday night in the Schiller Theatre in that city by a presentation. The gift was a handsome fan with pearl sticks, presented by Dr. Thomas on behalf of the Chicago Dramatic and Musical College, of which Miss Gilray was a former student.

Date books for 1890-91 may be had by addressing Supply Department, Dramatic Mirror. Price 25 cents."

Irving W. Kelley, late of *The County Fair*, has returned from road work and entered the office of Neil Burgess, 1267 Broadway, to aid Mr. Burgess in several large enterprises which will be launched as soon as completed. Jack Sanford has succeeded Mr. Kelley for the rest of the season as business manager of *The County Fair*, which is making a farewell visit to the New England circuit. Next season it will play only to the cities of the West, going for the second time to the Pacific coast. One of the fixtures of this very successful play is Arthur G. Thomas, who has piloted it almost from the first day on the road.

G. C. Olmstead has been re-engaged by the Craigen-Pausing company for next season.

Law Dockstader is appearing as Sir Joseph in *Pinafore* at the Boston Theatre. His debut as a comedian minus burnt cork was a decided success, and several of the leading newspapers paid him high compliments.

One day last week workmen took down an old bill-board in Biddeford, Me., and found on it, beneath a mass of other paper, the bills for a performance by Dolly Bidwell and R. S. Mendum in that town twenty-five years ago.

Mabel Amber was highly complimented by the Denver press for her work in the Lyceum Theatre stock company in that city. She has returned to New York, and it is said that she will star next season.

Alice Chapin has been acting in England during the past five seasons. It is now her wish to return to her own country professionally. She has played a great variety of parts on the other side, from *Camille* to *Minna in Little Lord Fauntleroy*. Last August she was engaged for *Volumnia* in *Coriolanus* for special performances at the Memorial Theatre in Stratford-on-Avon. Her interpretation was praised highly.

Manager Eugene Robinson says that Paul Kauvar made a good profit the past season, considering the times. Next season Mr. Robinson will take out the same play, but it will be extensively altered and rewritten. He speaks of a startling new effect that will be introduced in the last act. He will carry a quartette, and use several horses in the new version.



## Casino.—The Passing Show.

Topical Extravaganza in three acts. Libretto by Sydney Rosenthal. Produced May 12.

**Cast.**  
 Fox Ranger Jefferson De Angelis  
 Lord Quickstep John E. Henshaw  
 Lord Brabazon Paul Arthur  
 Rossmund Adele Ritchie  
 Lady Chapel Barter Zicks Lucy Daly  
 Woonit Queenie Vassar  
 Channie Keel May Ten Broeck  
 Madame Pinoe Madge Lessing  
 Lady Tom-a-Line Belle Stewart  
 Lady Dick-a-Line George A. Schiller  
 Lady Harry-Line William Cameron  
 The Judge John Marr  
 Armand St. Julian Gus Pixley  
 Rose... St. Stephen  
 Kummel Seymour Hess  
 Hannele May Ten Broeck  
 District Attorney Jessie Carlisle  
 Lady Beenthare Letta McElderry  
 Members of Dandie Club Agnes Sherwood  
 ... Juno Burbank  
 ... Ella Wilson  
 ... Curt Newall

Swindish...  
 In Paris, where "revues"—burlesques of the features of the season's surface life of the town—are in vogue, almost every theatrogoer is ineterested. If the first night audience approves, Paris will approve. That is, because in that city the gossip of the *couloir* is the gossip of the cafe, and in Society and Out of Society are quite familiar with each other.

But it is not that way in New York. Our public, complex and perplexing, is not always sure what it wants, and it is never safe to take it for granted that a satire meant to be subtle will appeal to it half as much as a chestnut with a chart.

That is why it is impossible to predict the fate of *The Passing Show*. When, for instance, the impresario asks the prima donna what her repertoire will be and she replies, "Faust, then Faust, after which Faust," will the fact that this is a shaft of irony at the Metropolitan Opera House's scheme of protecting continuously that venerable opera upon its stage, be quite clear, or will the visitor from out-of-town turn to his wife with a look of anxious inquiry?

*What The Passing Show* was on Saturday night, when it was first produced, is not; it is to be hoped, what it will be. At present the piece is a wilderness of dialogue and a welter of detail. There is a great deal of almost everything that can be designated theatrical entertainment, but scarcely any of the persons on place and people are definite or impressive. There was splendid opportunity, for instance, in the squabbles of the grand opera singers last season for caustic satire, but no clearly defined episode is contained in Captain Alfred Thompson's Round the Operas in Twenty Minutes.

*The Passing Show*, as viewed on Saturday night, was like almost every other passing show: too long and made tedious furthermore by the number of detours which might as well be avoided out of line. An hour's worth of the extravaganza can easily be condensed. Both the principals and the chorus need much more rehearsal. And the authors should enlighten their brains somewhat more than they have done.

The clearest performance is that of Paul Arthur as Henry Miller in the part of Stephen in *Swearing the Wind*. Mr. Arthur's makeup is capital, and both in intonation and gesture he is wonderfully like Mr. Miller. Jefferson de Angelis' imitation of John Drew is not startling. As Rossmund, the heroine of *Swearing the Wind*, Adele Ritchie makes the slightest effort to look like any one else, for which the audience on Saturday was much obliged, for Miss Ritchie as herself was charming.

John E. Henshaw plays serenely a part that is a "fender." William Cameron is not a bit like William Faversham, and Seymour Hess is not a bit like De Lancey Nicol.

Grace Filkins initiates celebrated acrobats. The programme explains that the initiated are Adele Ritchie and Rosina Vassar. As a dancing matron, Lucy Daly and a down-cloined youth go through a plantation dance not unlike that in which Miss Daly made a hit in *Princess Nestine*. Queenie Vassar was not in voice. Gus Pixley makes believe by his continual manner of waving with his hand over his head. Mabel Stephen repeats her familiar stories concerning Joseph Daniels, the bear, etc.

The comic burlesque of *The Amazon*, by George Leong, Lillian Thurgate and Alice Stewart is grotesque.

*The Living Pictures*, which include Venus of the Rock—head and feet showing above the bath tub—comes. The tomato boys, and Alice Gandy's story, will be common when they sing out and in voice.

The incidental entertainment, L'Escarpe, introduces some simple ballet scenes, and some extremely ridiculous that recall a similar scene in *The Miserables*.

Ludwig Engellander's music is of the Vienna school. It is lively and light, and new and then distinctly original.

## Madame Sophie.—The Check Book.

Topical comedy in three acts by Charles Captain. Produced May 8.

**Cast.**  
 Lord Augustus Whiffle... Joseph Holland  
 Madame Sophie... Josephine Cook  
 Tom Dicks... C. D. Morris  
 Miss Vassar... Robert Fletcher  
 Rosina... George Stewart  
 Mrs. Foster... Estelle Harlan  
 Adele... Mabel Stephen  
 Alice... Mabel Stephen

The assertion made by Charles Captain with regard to his play, *The Check Book*, that it is an entirely new and original comedy, cannot be disputed. It is not likely that

there is to-day any theatregoer that can recollect a production resembling it in any respect.

On Wednesday night at the Madison Square Theatre, when *The Check Book* was first opened here, it was evident before the end was reached that it has not the slightest mercantile value, or, indeed, any other value.

The dialogue is of the kind that makes the auditor wonder whether it is not introduced to a considerable extent to conceal stage waits; but the fact that the company is composed of experienced actors, well rehearsed, forces the second thought that the prolixity is not accidental, but the result of a deliberate purpose. Such a purpose, carried out, as in the present instance, on a warm night in the presence of an audience that has set its hopes high, becomes almost diabolical.

If you can imagine a dog with a grapple chained to its neck attempting to run, you can at the same time conceive the manner in which the action of *The Check Book* progresses.

The plot seems to grow out of the fact that the poor husband of a rich wife and the poor wife of a rich husband form a partnership to help each other out of pecuniary troubles. Then a gown ordered by the poor husband for the poor wife is sent by mistake to the rich wife. The humorous complications that might be evolved by a French farce-comedy writer, as for instance Bisson or Carré, would probably be numerous and novel. But Mr. Coghlan has made of the piece simply a vehicle in which quite a number of popular players make themselves ridiculous.

It is not necessary to detail the acting. The piece has been withdrawn.

## Empire.—Gudgeons.

Comedy in three acts by Thornton Clark and Louis N. Parker. Produced May 14.

**Cast.**  
 James Follott... Theodore Henry Miller  
 Reginald Follott... William Faversham  
 Howard R. Harrison... W. H. Crompton  
 Silas R. Hooper... Cyril Scott  
 Arthur Smith... Joseph Humphreys  
 Gover... E. V. Backus  
 Mrs. Follott... Viola Allen  
 Perseis Harrison... Kitty Chatham  
 Bandy... May Robson

## The Luck of Roaring Camp.

Drama in one act, inspired by Bret Harte's story. Thought out by Don Boucicault.

**Cast.**  
 Oakhurst... Cyril Scott  
 Starbottle... E. V. Backus  
 Kentucky... W. H. Crompton  
 Stumpy... Joseph Humphreys  
 Boston... John Sorenson  
 Hamlin... Charles Dana  
 Tennessee... J. P. Whitman  
 Saenger... Thomas Wilson  
 Turkey... Mrs. May Robson  
 Mrs. Stumpy... May Robson

*Gudgeons* is preceded by *The Luck of Roaring Camp*, a one act drama, which, according to the programme, was inspired by Bret Harte and thought out by Don Boucicault. With the story of this name every reader is familiar. It contains rugged pathos and grim humor, and the discovery by the miners of gold in the grave of the mother of the baby they have adopted, is an idea worthy of being taken from book covers to the footlights. The dramatization is terse and graphic. The comical Mrs. Stumpy, disguised as a Chinaman, is played with unforced humor by May Robson, who adds other to her long list of quaint make-ups. W. H. Thompson makes a forceful Kentuck, and Cyril Scott is quietly convincing as Oakhurst.

*Gudgeons* is refreshingly free from a problem that underlies and undermines the piece. There is not the slightest effort made in it to demonstrate that the world has been looking askance. The woman with a past, the outcast of society, and the question of sex against sex are all out of it. It is simply a brisk, banting, clean comedy reared on slender trunks of dramatic material and charged with a quantity of nimble satire expressed in pithy dialogue.

*Gudgeons* is essentially a comedy for the Spring. Its atmosphere is light, its action is continuous, but not exciting, it affects the mirthless gently, and the moral that it points—that machinations give way eventually to mirthlessness—is obvious without being obtrusive.

The scenes of *Gudgeons* are laid in London. Howard R. Harrison, an American millionaire is anxious to get himself and his daughter into London society, and does not hate the fact that he will pay well for the services of anybody who will assist him to carry out his desire. A rogue of polished manners and gentlemanly demeanor called James Follott Tishorne is introduced to these gypsies by the unscrupulous manager of the Anglo-American and Universal Agency, of London.

Tishorne is proceeding to fleece the millionaire in the most approved method when his nephew, Reginald Follott, an estimable young barrister, happens to fall in love with the millionaire's daughter, Persis. Tishorne decides to make a grand financial coup, by trading on the millionaire's anxiety for his daughter's happiness, and persuades Harrison to convert him with a large sum of money to be handed over to Reginald as a gift coming from his uncle in order that there may be no great disproportion in the pecuniary resources of the two young people, and that the obstacle to their marriage may be thus removed.

Reginald, however, becomes cognizant of the scheme, and prevents his uncle from appropriating for his own use the large sum with which he had been entrusted. Persis declares that she will be perfectly satisfied to start housekeeping on the barrister's slender income. Accordingly they decide to get married on that basis with the millionaire's money bags to fall back on.

Henry Miller enunciates the James-like nature of Tishorne accurately and, without in the least兢兢 on the field of farce, indicates clearly the unctuous baseness of the character.

Viola Allen, as Tishorne's wife, plays sweetly and gracefully. She seems, however, rather lacking in variety of movement and

by play. This, of course, may be due to lassitude.

Cyril Scott makes a breezy American agency manager. William Faversham, as the youthful lover, is as usual. W. H. Crompton's performance of the American millionaire, is adequate. Kitty Chatham's Persis is replete with gush. May Robson, as the servant, has a new guise.

## Broadway.—Tabasco.

Comic opera in two acts. Libretto by R. A. Barnett. Music by George W. Chadwick. Produced May 14.

**Cast.**  
 Dennis O'Grady... Thomas Q. Seabrooke  
 Hot-Hed Ham-Pasha... Walter Allen  
 Marco... Joseph P. Sheehan  
 Ben-Hid-ien... Otto Starke  
 Exhausted Hawkins... Robert E. Bell  
 Dusty Rhodes... Edgar Smith  
 A-Sea... George W. Thomas  
 Ben-Abed An-Deb U-Hassen... William Faversham  
 Fatima... Catherine Lillard  
 Has-Beena-A... Lillian Alston  
 San-Dee-Hassen... Grace Vaughan  
 Lola... Elvira Cox

*Tabasco* is hardly deserving of serious criticism. It will do very well as a Summer pastime, but it scarcely can be classed under the heading of what the French consider as *opéra-comique*.

Of late, almost everything that contains musical jingles, slangy witticisms, and a variegated assortment of corotypes in multi-colored costumes, is styled a comic opera on the American stage. But it's time to call a halt, and give the style of entertainment to which *Tabasco* belongs its proper classification. *Tabasco* is nothing more or less than a musical hedge-hodge of this, that and the other.

In giving it this designation, however, there is no intention of disparaging the value of the performance as a vehicle to divert audiences that are not over critical. Mr. Barnett has supplied some inanities and many clever lines so far as the libretto is concerned. Mr. Chadwick's music is largely of the conventional order such as almost any experienced musician could write, but at times it rises above catchy jingles, and several of the solos allotted to Lola and Fatima abound in artistic merit.

The plot of *Tabasco* was given in detail at the time of the opera's production in Boston. The scene of the opera is laid in Tangiers, and many of the comic incidents are evolved from the abnormal craving of the Bay of Tangiers to have all his food prepared with the hottest kind of condiments. The chef is invariably beheaded as soon as he fails to keep his dishes up to the required standard of pepper and spice.

An Irishman by the name of Dennis O'Grady assumes the position of chef, and a bottle of tabasco he happens to have handy makes a great hit with the Bey. Dennis has considerable difficulty in keeping up with the Bey's demand for tabasco, and is frequently in danger of losing his head, as the supply of the sauce is constantly giving out.

There is trouble also in the harem through the introduction of a young and beautiful slave of whom all the other women are jealous. A love affair between Dennis and Lola brings about a number of comic episodes that seemed to afford considerable amusement last evening.

Thomas Q. Seabrooke interpreted the role of Dennis O'Grady with dry humor and diverting drollery. His make up was a study in Hibernian caricature, and red flannel is the only term that suits the richness of his bosom.

Elvira Cox as Lola combined vocal efficiency with genuine talent as a comedienne, a combination of talent even rarer than the qualifications that constitute a "singing comedian."

Walter Allen did some telling work as Hot-Hed Ham-Pasha. Otto Harlan as Ben-Hid-ien did a clever turn in the first act, and was possibly amusing throughout the performance.

Catherine Lillard, who assumed the role of Fatima, has a rich and well cultivated voice, but unfortunately has a strong tendency to sing flat. A word of commendation is also due to Robert E. Bell and Edgar Smith, who created considerable laughter by their racy impersonation of two tramps.

The opera was well staged, and Paul Steinford proved an efficient musical director.

## Sister and Bial's.—Vanderbilts.

Last Thursday night Oscar Hammerstein's series of living pictures was displayed for the first time at Koster and Bial's. The audience was very large, and included many first-nights. The pictures were skilfully shown, and there was a variety in them that pleased. Perhaps the most enthusiastic approval of the night was bestowed upon a representation of General Grant at the Battle of the Wilderness, given to patriotic music. There were other pictures in which the female form unadorned figured, but the subjects were artistic and the display was well wrought on artistic lines. A glance at the subjects treated will show the diversity of the exhibition. There were "Tannhauser and Venus," "Between two Fires," "Arabian Pastime," "The Nymph of the Wave," "Truth," "Diana and Aurora," "The Queen of the Flowers," and "The Angels." The novelty at this house was well received. New appearances this week in the vaudeville are those of Cacoda, a remarkable performer on wire, and Saring and Lalo, bicyclists and contortionists. Maggie Cline, Adrienne Larive, Little Carlsen, the Allis-ons, F. H. Leslie and his dogs, Rosene and Robina, and the Zenetos are still strong cards. The roof garden will be opened about June 1.

## Troy Pastor's.—Variety.

Troy Pastor declines that the success of *Vesta Tilley* at his theatre surpasses that of any artist of her kind who ever appeared in this country. She is nightly greeted with enthusiastic favor. Miss Tilley is this week singing new songs. The others in the current bill are clever. Frank T. Wood and John P. Curran, principal comedians of the original Clipper Quartette, appear in an

## Waste

is overcome by giving the body proper and sufficient nourishment. When waste is active and you are losing flesh and strength, take

## Scott's Emulsion

the Cream of Cod-liver Oil. It will overcome the waste by giving ample nourishment. Physicians, the world over, endorse it.

Don't be deceived by Substitutes!

PRODUCED BY THE HOUSE, N. Y. A. C. C. G.

amusing travesty. Lottie Gibson sings new songs; the National Trio—Bryan, Forrester, and Moulton—appear in their own parodies and songs. Miss Anna offers a novelty in a troupe of trained pug dogs. Miss Alvira is a clever juggler. The Highneys give a funny musical sketch. Dora Fay dances wonderfully, and Frank La Riva performs sensational with the ring rings.

## Jacobs'.—My Aunt Bridget.

My Aunt Bridget, in which George W. Monroe has appeared with so much success for a number of seasons past, is the attraction at Jacobs' this week. Since last seen here a number of changes have been made in the farce, and it now appears in a new dress throughout. Mr. Monroe, as usual, comes in for plenty of applause. Kate Monroe looks pretty and sings sweetly. Gertrude Fort, a newcomer does well, and the rest of the support is good.

## People's.—The Diamond Breaker.

The Diamond Breaker, by Scott Marble, is the play at the People's this week. It opened to a good audience last night. This melodrama has sensational effects of a mechanical kind, and has already run popularly in New York. The interpreting company is a good one, and includes Estella Wardell, E. S. Goodwin, Harry C. Atton, William Clark, Edgar Foreman, Leona D'Arcy, and Julia West.

## Grand.—The Planter's Wife.

Harry Lucy began a week's engagement at the Grand Opera House on Monday. He made a revival of the rôle of Col. Graham in this piece is well known. It is marked by force, dignity, and intelligence. In the present instance the rôle of the heroine is acted excellently by Miss Alexander. The rest of the company is of average merit.

## At Other Houses.

The closing of Musette signified the end of the sea-on at the Star on Saturday night. Next season this house will be almost wholly occupied by W. H. Crane, Joseph Jefferson, and Dennis Thompson.

The Living Pictures artistically embellish 1902 at the Garden.

The term of The Amazons is drawing to a close at the Lyceum.

The production of Sister Mary at the American has been postponed until this evening.

The Girl I Left Behind Me retains popularity at the Academy.

Adonis is prospering at Palmer's.

Sam'l of Poem is enjoying a renewed vogue at the Standard.

Charley's Uncle continues at the Bijou.

Shore Acree is still the bill at Daly's.

A Trip to Chinatown is the bill at the Fourth Street this week.

At Niblo's A Flag of Truth is this week's play.

The vaudeville bill at the Imperial is good this week.

## THE BROOKLYN THEATRE.

## Amphion.—Robin Hood.

The ever-popular Bostonians in Robin Hood appeared before a crowded house at the Amphion last night. H. C. Barnabee is the leading character. Margaret Reid as Maid Marian, Meno Cleary as Annabelle, Jessie Bartlett Davis, W. H. McDonald, Eugene Cowles, William Howland and Lucille Saunders all appeared. Next week, Lillian Russell in Girofie Girofia.

## Empire.—The Phoenix.

The Phoenix, Milton Nohles' play, in which the author appears as Moses Solomons, was seen at the Empire last night. The cast was capable, the scenery elaborate, and the fire scene up-to-date and very real. Dan McCarthy in The Pride

# WANTED.

Authors are requested to submit to the undersigned Modern Comedies and Costume Plays suitable for

## Miss SADIE MARTINOT

Address MAX FIGMAN, care of this office.

ing. He appeared in The Mulligan Guard's Ball. John Wild and Mrs. Yeomans came in for a large share of the applause.

**Grand Opera House—The Skating Rink.**

The Skating Rink, by Robert Griffin Morris, to which Nat Goodwin appeared when it was first written, was played by an excellent company here last night. Hits were made by Flora Finlayson, James and Bonnie Thornton, and the Electric Trio.

\*\*\*

**PUSHING THE COPYRIGHT BILL.**

Before the week is ended it is likely that considerable progress will be made with the bill now pending before Congress to make piracy a misdemeanor and to extend the jurisdiction of the United States district courts so that violations of injunctions obtained therein will be operative throughout the length and breadth of the land.

Certain legal aspects of the bill were discussed by the Committee on Patents of the House during the hearing accorded last week to the delegation from the Dramatists' Club. In order to classify the matter ex-Judge A. J. Dittenhofer, the Club's counsel, sent the following communication to Hon. J. W. Covert, chairman of the Committee on Patents:

NEW YORK, May 8, 1894.

DEAR SIR.—In compliance with the request of some of the gentlemen who appeared before your Committee yesterday in favor of the pending amendment to the copyright laws, I beg to refer the Committee to Deste's Federal Procedure, 8th edition, page 129, in which the author lays down the rule that "a court (federal) created within and for a particular territory is bounded in the exercise of its power by the limit of such territory." The following cases are cited as sustaining that proposition:

Poquet vs. Swan, 5 Mass. 35.

Ex parte Graham, 1 Wash. C. C., 46.

Again, it is stated that "whatever may be the extent of the jurisdiction over the subject matter in a suit in respect to jurisdiction over persons and property, it can only be exercised within the limits of the judicial district."

Poland vs. Spragg, 12 Peters 400.

Piasecki vs. Swan, 5 Mason 35.

Again, "the Circuit Court has jurisdiction only over the inhabitants of the district or persons found therein, and served with process."

Poland vs. White, 2 Cranch 290.

Anderson vs. Schaffer, 1 Fed. Rep. 266.

The necessity for the amendment arises from the fact that irresponsible literary pirates roam over the entire country, jumping from town to town and from district to district. They seldom stay longer than a single night in a place, so that before an injunction can be obtained and served on them, they escape from the jurisdiction in which it is granted, and in which it must be served on them.

If the amendment making it a misdemeanor to produce a dramatic play practically be passed it will give to dramatic property no greater protection than is given to every other species of property. The theft of an article of the most trifling value is a crime. There can be no reason why literary property should not have the same protection.

The amendment does not provide a minimum punishment, but fixes the maximum imprisonment only one year as a misdemeanor. It thus leaves a wide range to the discretion of the court, which will be likely to suspend imprisonment if the party is entitled to such leniency. It is a dog be stolen, valued at twenty-five dollars, it is a felony in New York, punishable by imprisonment in the State Prison. Under this amendment, if a play be stolen, no matter how valuable, the punishment could not exceed one year.

This amendment is necessary for the reason that experience teaches that an injunction, and the possibility of punishing the party duly served with it for contempt of court for its violation, has no terror for these pirates. If they are threatened with an indictment, as for misdemeanor, with the power of extradition, which does not exist for contempt, pirates will be much less frequent.

Yours truly, A. J. DITTENHOFER.

The foregoing letter was answered as follows by Mr. Covert:

WASHINGTON, D. C., May 9, 1894.

DEAR A. J. DITTENHOFER:

My DEAR SIR.—Your letter was received just as our committee was called to order this morning. Mr. Hutchison and Mr. Robbins asked for time to consult the authorities quoted, and the former will write to you to-day. I hope we will be in position to report the matter fairly early at the next meeting of the committee. Very truly yours,

JAMES W. COVERT.

Messrs. Hutchison, of Texas, and Robbins, of Alabama, of the thirteen members of the Committee on Patents above expressed a doubt as to the necessity or the policy of reporting the bill favorably. These gentlemen seemed to think that the present provisions of the copyright law were sufficient, or ought to be sufficient, and they were skeptical—although their colleagues took the opposite view—as to the ineffectiveness of the present laws so emphatically explained by Bronson Howard and his associates. Their technical objections were not made in the interests of the play pirates, but simply through a misconception and misunderstanding of the real situation.

Mr. Hutchison wrote the following letter to Judge Dittenhofer:

WASHINGTON, D. C., May 10, 1894.

DEAR SIR.—Our committee is in receipt of your letter of the 8th of May and feel much obliged.

There is one point on which we desire to be enlightened which your letter does not touch. If a Circuit Judge in New York should get jurisdiction over a company and actually enter an injunction order which it had served on a party or company, restraining him or them from performing a play, could not that court follow the party or company with an attachment for contempt and bring him before the court issuing the injunction and punish him, even though he should go into New Jersey or to Boston?

The point on which we wish enlightenment is what limit is there on the process or power of the court to punish a party for contempt of its order or warrant in the United States?

It is contended by one portion of the committee that the power of enforcing its decree and respect

for its judgment is inherent in the court, and has no limit anywhere in the United States. Others contend the contrary. Can you give us an authority very truly,

J. C. HUTCHISON.

To this inquiry, Judge Dittenhofer sent the appended answer:

NEW YORK, May 11, 1894.

DEAR JOSEPH HUTCHISON:

In answer to your letter of the 8th, I beg to say that "if a Circuit Judge or the Circuit Court for the Southern District of New York has acquired jurisdiction over a party and an injunction order duly entered in the action has been served on the party within the said circuit restraining him from performing a play," the order operates on the conscience of the party everywhere in the United States, and for its violation anywhere the party is liable to punishment for contempt, and the court, on the proper proof, can issue an attachment against the party for contempt. The attachment, however, can be executed only within the said circuit, and if the party in contempt never returns, the order holding him in contempt is mere *bonum in se*, there being no right of extradition from one circuit to another for contempt of court.

Yours truly, A. J. DITTENHOFER.

In that suit it was held, that a person cannot be arrested on attachment from a Circuit Court in a State outside of the circuit of the court issuing the attachment for contempt, in not appearing in that court pursuant to a motion served on him in the former circuit; that Circuit Courts have jurisdiction which is limited in respect to locality in reference to the person or thing against whom the court proceeds, "and the just construction of the judicial system of the United States confines the processes of the courts within the limits of the circuit or district in which he is required to appear."

Persons guilty of contempt may be arrested at any time thereafter when they come within the jurisdiction of that court.

Yours truly,

A. J. DITTENHOFER.

The Committee on Patents will meet this week and will then take definite action regarding the bill.

**A TRIANGULAR DUEL.**

There's trouble all round in the Seligman-Miner-Rosenfeld controversy. The question as to whether H. C. Miner shall have a voice in the selection of attractions at the Fifth Avenue Theatre has not been decided by the referee.

Meanwhile, Minnie Seligman-Cutting has brought a suit for \$10,000 damages against Mr. Miner for not producing her play, *Lady Gladys*, at his Newark theatre last week. Nor are the Rosenthal brothers as fond of Mr. Miner as they were before the Hannele production.

Consequently when Minnie Seligman-Cutting made a proposal to the Rosenthal brothers to produce *Lady Gladys* at the Fifth Avenue this week, they chuckled with inward glee at the thought of how pleased Mr. Miner would be to have an actress engaged in litigation against him appear at his New York theatre after he had refused to carry out his contract with her in his Newark house.

But Mr. Miner was not pleased, having previously applied through his attorneys, Howe and Hummel, for an injunction to restrain the Rosenthal brothers from presenting at the Fifth Avenue Theatre any but certain pieces named by him, and the matter is to be decided by a referee this week.

A Missos representative was told at the Fifth Avenue yesterday that Mr. Miner would use every legal means to keep the house dark this week rather than have an attraction in his house that he did not want.

The press agent of the Rosenthal brothers declared that Mr. Miner would not gain anything by preventing the production of *Lady Gladys*, as, according to a clause in the contract, he would forfeit a considerable sum of money for every night he closed the theatre.

*Lady Gladys* was not produced at the Fifth Avenue Theatre last night. Miss Seligman and her company held themselves in readiness to go on, but the theatre remained dark. The Rosenthal said last night that Mr. Miner's latest stand was that he was willing that Hannele should be continued.

Taken all in all, it's a very pretty quarrel as its stands.

**VOTE FOR BROGAN.**

Manager S. W. Combs has a decided novelty to offer the amusement-loving people the coming season, in the way of an up-to-date musical farce comedy, entitled *Brogan's Campaign*, from the pen of Percy Kingsley. It deals with the trials and tribulations of an independent candidate for political honors, and is said to abound in mirth-provoking incidents and situations, mechanical devices, etc. Manager Combs says that nothing will be spared to make *Brogan's Campaign* the big hit of the season. With this object in view, none but the very best people will be engaged, which will number twenty-three, including six soubrettes, a male and female and instrumental quartette.

**THEY WILL ALTERNATE.**

Viola Allen and Mary Hampton will alternate in the leading role in *Judges*. Miss Allen will play the part this week. On Monday next Miss Hampton will make her first appearance in the company.

**REFLECTIONS.**

Joseph Haworth in Roseville will open his tour at the Star Theatre on Sept. 10. He will play there two weeks. Arthur Wallack will travel with the company as acting manager.

Hoodman Bind closed its tour on Saturday.

Chamberlain will play a return engagement at the Fourteenth Street Theatre next week. The Skating Rink, which was booked for that time, will go instead to the Bijou.

Calender's Minstrels, under the management of Charles Mendum, will begin an engagement at the Fourteenth Street Theatre on Sept. 10.

Mary Madden has been engaged to appear next season in *Blue Jeans* to succeed Mrs. C. Edmonds.

Charles Seaman has been engaged to play the part of the negro in *Sam'l of Pozen*.

Walter Hudson arrived in town from Buffalo last week. He has resigned the management of the Star Theatre in that city.

In the audience that attended the first performance of *The Passing Show* on Saturday night at the Casino were Mrs. James Lewis, Dr. Holbrook Curtis, Marshall P. Wilder, Joe Mora, William Perzel, Nat C. Goodwin, Mabel Amber, Robert Hard, Lew Rosin, Valentine Blacque, Frank Leslie Baker, Mr. and Mrs. Will A. McConnell, George Leslie, Maud Hissam, and David Shayman.

E. E. Rice is organizing a company to go on the road with *1999* next season, under the management of C. B. Jefferson, Klaw and Erlanger.

Princeton and West's Minstrels will close their season at the Grand Opera House, Brooklyn, the engagement being their second at that theatre this season.

Carolyn Gage was seen for the first time by a New York audience in the third act of *Camille* at the Maguire benefit. Miss Gage has been starring legitimately for five years on the Pacific coast in stock and combination.

Walden Hausey entered the cast of *Sam'l of Pozen* at the Standard last night.

Madeleine Bouston has been engaged by Louis de Lange for the new play he is soon to produce. Miss Bouston has been playing with much success leading characters in A. M. Palmer's stock company, having appeared in all of Julia Arthur's pieces except that in *The Dancing Girl* since that actress' retirement from the company.

The Trio is in town. It consists of John Mahoney, of Memphis; Tom Boyle, of Nashville; and Frank Hennessy, of Syracuse.

**Burned.**

MORGAN PEELER.—Forrest T. Morgan and Roberts Peeler, by the Rev. H. B. Stars, at Bastrop, Tex., on April 15.

MILLER-BATCHER.—At Philadelphia, on May 3, Max Miller to Jessa Fletcher.

**Burnt.**

BARTRAM.—Ernest Bartram, on May 9, in Brooklyn, of Bright's disease.

COOPER.—Louisa Parke Cooper, in New York, aged 51.

GARZES.—Francesco Garzes, at Mestia, aged 48.

MEYER.—Mrs. Henry C. Miner, in New York, on May 11, aged about 50 years.

PARSONS.—William Bartholomew Parsons, in Brooklyn, on May 6, of heart failure, aged 61.

**Burnt.**

ADMISSIONS 20TH STREET FERRY.

New York end of which is at foot of Whitehall Street, Battery.

Twice Daily, Rain or Shine, 3 & 8:15 P. M.

DOORS OPEN AT 1 AND 6:15 P. M.

Admission, 50 cents. Children half price. General Stand Chair, 50 cents and \$1. 2000 covered seats.

**HOW TO GET THERE:**

3rd St. Ferry, Whitehall St., the most direct route from Battery to camp gates; fare, 5-cents.

But accessible from all points in and around New York, via Battery, all Ferries and Brooklyn Bridge and Elevated and Surface Cars connecting these with Brooklyn.

Polar Restaurant a feature.

Constituting of a carload of novelties, costumes, Grottoes, up for World's Fair run, and in all ways wacky.

For particulars address

# ONTARIO BEACH,

LAKE ONTARIO, N. Y.

## WANTED!

Principals and Chorus  
for Summer Season of  
Comic Opera commen-  
cing July 1, 1894.

Also First-Class Out-  
door Attractions of all  
kinds.

Address, with full par-  
ticulars,

JESS B. BURNS,

Cook Opera House, Rochester, N. Y.

8th Year Under Management of

MR. JAMES G. SHAW.

## 3 Cheers for

DOCTOR LEWIS C. HENRY

whose TREATMENT is

## 3 Years of

CONTENTMENT! HOPE! SHOES

JOHN DILLON

COMEDIAN.

FOR SALE OR LET ON ROYALTY.

The Great Opera Extravaganza

Success,

## "ARCADIA"

As produced by

The United Opera Co. and Co.

Consisting of a carload of novelties, costumes, Grottoes, up for World's Fair run, and in all ways wacky.

For particulars address

M. A. BURKE,

</

# "A LAST OF THE CENTURY"

Presentation of Farce-Comedy is incommensurate in

# A WILD DUCK

WRITTEN AND PRODUCED BY

JOSEPH M. GAITES.

Bona-fide author of A RAILROAD TICKET.

EVERY ACT Complete in Itself as to Scenery and Effects.

COMPANY Selected with a View of Artistic Merit.

ADVERTISING Excitable in Interest, Etc.

Address all communications care

AMERICAN THEATRICAL EXCHANGE, NEW YORK.

220 BROADWAY.



GEO. W. JUE Manager.

## IN OTHER CITIES.

### PROVIDENCE.

Charley's Aunt was the attraction at the Providence Opera House 7-12 and was favorably received by good-humored audiences. The play was very amusing and splendidly acted. Miss Rice is a representative companioning The New Mandolin. Josephine and Caspilla are well. The Painted Minstrels (local) open.

The Master did a fair week's business at Keith's Opera House 7-12. The co. was headed by Edward McPherson and was satisfactory. Midnight Alarm

The Night Gaiety Show drew fairly well at the Westminster Theatre 7-12 and gave an entertainment that seemed to please. Colored Troubadour

W. Percy Holden, who for several seasons was one of Manager Lothrop's popular leading men, returned to Lothrop's Opera House for a week opening 7-12 in The Pioneer. The leading role of Doctor Dugit was cleverly impersonated by Mr. Holden, and Fred Warren was excellent on Spots. The supporting co. was good. Dan. A. Kelly in The Troubadour.

The last concert of the season by the Arioso Club was at Assembly Hall 1 before a large audience. The chorus under the leadership of Prof. John Jordan was headed by Caroline Clark, Emma Gertner, May Davis (formerly with the New York Opera co.), contralto, Sam. Davis, sopr., and Miss McPherson, bass. Emil Bellenauer, the conductor, and Prof. X. B. Sprague presided at the organ. The concert was a success.

A. D. Goss, of this city, formerly with The Carol and L. who go with J. E. Adams' Carol and L. co., opened at the New Haven Opera House 7-12.

W. H. Davis closed with G. E. Lothrop's company 7-12, owing to the illness of his mother. W. H. Davis succeeds him in The Pioneer co.

W. H. Davis, who sang bass, is organizing a new musical co. to do New England under the name of the Boston Master.

The regular season at the Providence Opera House 7-12, but one or two attractions will stay a little later.

W. H. Davis, formerly bass man at Keith's Opera House, has been elected treasurer of the Providence Industrial Protective Union.

W. H. Davis, bass, and P. Sturges are members of the Providence Industrial Protective Union.

W. H. Davis, bass, and P. Sturges are members of the Providence Industrial Protective Union.

W. H. Davis, bass, and P. Sturges are members of the Providence Industrial Protective Union.

W. H. Davis, bass, and P. Sturges are members of the Providence Industrial Protective Union.

W. H. Davis, bass, and P. Sturges are members of the Providence Industrial Protective Union.

W. H. Davis, bass, and P. Sturges are members of the Providence Industrial Protective Union.

W. H. Davis, bass, and P. Sturges are members of the Providence Industrial Protective Union.

W. H. Davis, bass, and P. Sturges are members of the Providence Industrial Protective Union.

W. H. Davis, bass, and P. Sturges are members of the Providence Industrial Protective Union.

W. H. Davis, bass, and P. Sturges are members of the Providence Industrial Protective Union.

W. H. Davis, bass, and P. Sturges are members of the Providence Industrial Protective Union.

W. H. Davis, bass, and P. Sturges are members of the Providence Industrial Protective Union.

W. H. Davis, bass, and P. Sturges are members of the Providence Industrial Protective Union.

W. H. Davis, bass, and P. Sturges are members of the Providence Industrial Protective Union.

W. H. Davis, bass, and P. Sturges are members of the Providence Industrial Protective Union.

W. H. Davis, bass, and P. Sturges are members of the Providence Industrial Protective Union.

W. H. Davis, bass, and P. Sturges are members of the Providence Industrial Protective Union.

W. H. Davis, bass, and P. Sturges are members of the Providence Industrial Protective Union.

W. H. Davis, bass, and P. Sturges are members of the Providence Industrial Protective Union.

W. H. Davis, bass, and P. Sturges are members of the Providence Industrial Protective Union.

W. H. Davis, bass, and P. Sturges are members of the Providence Industrial Protective Union.

W. H. Davis, bass, and P. Sturges are members of the Providence Industrial Protective Union.

W. H. Davis, bass, and P. Sturges are members of the Providence Industrial Protective Union.

W. H. Davis, bass, and P. Sturges are members of the Providence Industrial Protective Union.

W. H. Davis, bass, and P. Sturges are members of the Providence Industrial Protective Union.

W. H. Davis, bass, and P. Sturges are members of the Providence Industrial Protective Union.

W. H. Davis, bass, and P. Sturges are members of the Providence Industrial Protective Union.

W. H. Davis, bass, and P. Sturges are members of the Providence Industrial Protective Union.

W. H. Davis, bass, and P. Sturges are members of the Providence Industrial Protective Union.

W. H. Davis, bass, and P. Sturges are members of the Providence Industrial Protective Union.

W. H. Davis, bass, and P. Sturges are members of the Providence Industrial Protective Union.

W. H. Davis, bass, and P. Sturges are members of the Providence Industrial Protective Union.

the boxes, giving the auditorium more light than the proprie's old house has ever seen. Manager Allen and his press representative, E. S. Connor, and Director Straub, were all in evening attire, and the usher's wore smart uniforms. On the opening night there was S. B. G. In one of the boxes was Brownie Howard and David Belasco. The co. will give The Little Duke this week.

At the Academy of Music Hippolyte's Grand Opera co. opened the summer season with Hi Tootsore. The co. is an excellent one, the singing beautiful and the acting clear. The bill was Marta, and the reviewer of *Worley* was filled up with Bigolotta, The Bohemian Girl and Carmen.

E. A. Sothern was the manager that drew crowded houses to the National all of the week. The bill was Lord Channing, a character in which Mr. Sothern adds more color to it. The town seems anxious for Summer opera, and before many months we may count on "Hub" making us shortly happy.

ALF. FOWLER.

were highly commendable and won considerable favor.

A cake-walk is being advertised extensively to occur at the Grand 10.

Verner Clarges, who is now doing such excellent work in the Drew co., will be with the Potter-Belling co. next season. The co. is to make a tour of the continent. The co. is booked this way early in January.

Manager Herbert Mathews, who has been in the metropolis for quite a while organizing a Summer opera co. for the Edgewood Avenue Theatre, is expected to arrive soon. The season is to begin June 1, and Adelina Patti will be the prima donna, to be surrounded by a well-balanced and capable co. numbering thirty-five people. The town seems anxious for Summer opera, and before many months we may count on "Hub" making us shortly happy.

ALF. FOWLER.

### LOUISVILLE.

The well-known sensational melodrama After Dark was the attraction at the Bijou 7-12. Attendance fair. Bert's Boston Novelty co. follows, opening up the occasion being Manager Gielg's benefit.

The Sheenock was presented at Harro's. It is an Irish play of the usual kind, and is exceptionally well acted.

The Marie Seigner Burlesque co. opened a return engagement at the New Buckingham 7. The co. is a good one, numbering among others La Drew, Kitty Ripley, Leonard and short, the Algerian dancer Miss Touss, and Nettie Von Sieg.

All of the other theatres are closed for the Summer.

Phoenix Hill Park opened its season 6, drawing an immense crowd. The open air concerts were thoroughly enjoyed, an attractive programme being offered.

Douglas Shirley is visiting James Whitcomb Riley at his home in Indianapolis. It is probable that he will be together again next season in their planning of entertainment.

Perfumed Piping, the young Louisville singer now in Italy, has under consideration an offer of engagement to sing in opera in Germany.

W. H. Bell will go again with Marie Jansen next season. He did excellent work as advance agent. During the Summer Mr. Bell will resume his former position on the Louisville Times.

The Landerlane Society will celebrate its fortieth anniversary with a concert at Phoenix Hill Park 6.

The Auditorium management is making great preparations for the production of the five works, Americas. It will receive its initial representation early in June, and from all accounts will greatly surpass anything of the kind ever given here.

Professor Dussek, leader of the orchestra at Macmillan's, will give weekly concerts at vacancy's during the Summer. He promises sensational music well conducted, and his enterprise has decided optimism for being successful.

Manager John T. Stanley and his wife leave in the week to attend the commencement exercises at Vassar College. Their daughters, the Misses Stanley and Mary Stanley, will graduate. The Stanley family will probably spend the summer in the East.

The Auditorium management will keep the subscription sheets for a season of Daly's open until June 1. It is to be sincerely hoped that the returning guests will subscribe.

CHARLES D. CLARK.

### MILWAUKEE.

Professor Hirschman gave two performances at the Academy 6 to good houses. He introduced several new tricks and entertained his audience as only Hirschman can.

The regular season at the Bijou will close on June 10 which opened 6 being the last attraction. The Milwaukee Stars are conscientious workers and give the bulk of the performance.

The final performance of Sibaldi occurred at the Academy 2 and Manager Henderson will begin rehearsals at once at Aladdin at the Chicago Opera House.

During the engagement here of Sibaldi Manager Henderson served notice on Edmon Fay that the contract existing between them, and which did not terminate until Sept. 1, would be canceled after the Academy 2. In his notice to Fay he said, "Sibaldi, for so long as he remains here, will receive the same different charges as his family, but for so long as he remains here, all of which are fixed by Fay, who reserves to himself the right to fix them at any time."

Some attractions are being made for the opening of the Milwaukee Star Hall 12. The stage has been rebuilt and will be as comfortable as any theatre. Manager White has closed contracts with many of the best and wendy people on both sides of the Atlantic.

George H. Shultz arrived from Detroit 6 and opened upon his return at the Milwaukee 12.

E. H. McDowell.

### MINNEAPOLIS.

At the Bijou Opera House, The White Squadron opened a week's engagement 6 to fair-sized audiences. The play abounds in patriotic sentiment and fun comedy. W. A. Whitelock made an excellent impression in the role of Victor Aragon. The support does not above the average in ability. Lydia Lewis 12-13.

At the People's Theatre, The Sanguin was presented; in good business by the stock co. The play is one of the strongest not produced at this popular house. William Morris in the title role was dignified and forceful. Maurice Phelan appeared to decide advantage as the Earl. The cast throughout was good.

Grand Opera House, dark 7-12.

The Summer opera season at the Bijou will be inaugurated May 29. Myra McElroy, Alice Verona, and Frank Dellen will be leading members of the organization selected by Manager May.

F. C. CAMPBELL.

### OMAHA.

At the Boyd the Omaha Lodge of Elks gave a very creditable performance 6 to an unusually large audience. Thanks are due to several professionals who are temporarily in town.

At the Fifteenth Street Theatre A Prisoner for Life had a prosperous week 6-12.

Some's Orchestra assisted by and under the auspices of the Omaha Apollo Club, gave a delightful concert 2.

A number of Elks from Kansas City and St. Joe were here for the benefit. J. R. RINGWALD.

### DETROIT.

One of the most successful engagements of the season was that of Francis Wilson at the Detroit Opera House during the first week of May. Wilson was the opera given. It was magnificently mounted, elegantly costumed, and splendidly given. The scenery was especially picturesque, being as fine as anything of its sort ever brought to Detroit. Mr. Wilson's co. has been considerably changed since his last appearance here. In fact, Cecile Eisinger is the only one of any prominence who remains, and she might as well have not been given a part, for as Cecile she has absolutely nothing to do. When she was here last with Wilson in The Lion, Dame, she was considered one of the most promising and brightest artists in the line of business. The part of Francis was taken by Amanda Fabris, and while she looked the part, she did not sing it in a satisfactory manner. Miss Fabris was last here with the Small Orchestra, and sang solo parts in selections from Wagner operas, which may have had something to do with the present condition of her voice, which is sharp, ringing, and very unpleasant to hear, therefore, she suffered in comparison with her predecessors in this role. William Broderick as Rassine was excellent, and did not appear to disadvantage when compared with Dabbs or Plunkett, both of whom played this part before, while in the singing of the part he was superior to either of them. One of the recent acquisitions to Mr. Wilson's co. is Lulu Glaser, who was given a part which was allowed to give the part more prominence than any one seen here in that role, and in addition to the usual music allotted to that character, she interpolated two new songs, written for the opera by Jakobson. Miss Glaser is certainly a beautiful voice, but why she should be brought so prominently to the fore, and Miss Glaser relegated to the rear, is something only the management can explain. It would be out of the question to criticize Francis Wilson himself, on account of his being the creator of this part in the country. It might be said, however, that in comparison with others, who have attempted the role, may he far beyond them, and be a above ordinary comedian. It is easy to affirm that Wilson holds a place of his own; he is *his* *own* *actor*, and beyond comparison. The best comedian in comic opera that this country has is the only artist who was nearly his equal, that poor correspondent who has ever seen, was Arthur Roberts, of London, who does the same general style of work that Wilson does here. In regard to the new drama which has been written especially by the composer for this latest revival of Rassine, it is only fair to say that it is all of a very mediocre character, and not half as good as many numbers which have been cut from the original production, as presented by New York when Fannie Hall (the old Rassine, Marion Hines, Marie Jansen, Dabbs, Irving and Wilson, were in the cast).

At the time during the Detroit engagement was Wilson in first-class condition. He suffered greatly from a cold, which interfered with his singing, and on Friday night two of his best songs were omitted entirely, and on Saturday he was unable to sing. Following the Ergine revival came the Whitney Opera co., which opened on 7 for a short engagement in The Fencing Master, with Marie Tempest as the star. The opening night was the occasion of a benefit given Manager Fred Whitney by his dear Detroit friends, and it was a rousing one in every respect. The house was literally packed, and the performers were invited by the audience to display to do their very best, so that the opera was rendered in a particularly fine manner. The co. on the same as the one which opened here last time for a week's engagement. Two each edition as Marie Tempest and Jimmie Cooper carried on new performances themselves. Taking all in, The Fencing Master is the best of anything that has been here this season. The piece itself is, I think, well sustained, the first light opera ever written by an American composer, and outside of the earlier works of Gilbert and Sullivan is not surpassed by anything written by an English composer. This may be strong praise, but I believe the Fencing Master is. Furthermore, I question if the Fencing Master will ever be able to write as good a comedy. His work since the production of The Fencing Master justifies this statement. Take The Aladdin, for instance, if it should not be mentioned here with The Fencing Master. To me, the greatest of the music of the last two years is the Fencing Master, many of the very best parts of The Fencing Master are from this latter opera. Still this in no way should detract from the merit of The Fencing Master, or the splendid work done by Mr. Wilson. The Wilson was cleaned up by Jimmie Cooper, who is a very good dancer. The stage has the most beautiful light opera placed in the country to day. In comparing Wilson and Fred Whitney, I think it is to say that it is not the equal of Wilson, but the very best of the two, the best American operatic producer, is The Fencing Master in comparison to it. He is not only as tuneful and catchy as the Wilson, and, therefore, does not tire the ear so much, but like all works of standard, and the others done here, is the most tuneful music in it. The orchestra was well handled by Wilson, who dispensed with the piano, much to the regret of those who fail to see why a well balanced musical organization should be furnished with a piano.

The next attraction at the Detroit is R. S. Wilson, beginning 6 for an entire week's engagement. Some new plays will be presented during the week, and the Professor's Love Story and The Fool's Paradise. The engagement is sure to be a success of one, as no actor who has appeared here in years has acquired greater popularity than Wilson.

Professor Kennedy, a humorist, has been drawing crowds at reduced prices at the Lorraine hotel of 7. The most attraction will be The Professor's benefit for the benefit of the Professor Orphan Asylum.

At Whitney's, Herbert Cawthon's, in a farce-comedy, called Little Widget did an

one. Miss Tammie unrolled out, after which the curtain descended. Mr. Whitney, who came forward modestly and bowed his acknowledgments, stepped alone to the rostrum, when Mr. G. Thompson stepped out and made the presentation speech, to thank Mr. Whitney cordially very briefly but expressively for his services.

P. K. STEPHENS.

Alexander Salvin's engagement at the Taber is to be used a brilliant one. The performances were correct in every detail. Nothing announced for next year.

Miller Rankin opened in *The Canuck* at the Lyceum supported by members of the late stock Co., including Mr. Neill, Mr. Brown, Mr. Quinn, Mr. Williams and Miss Lavelle. Mr. Rankin's importance had been seen here before. The scenes were good, but whether they were sufficiently representative to warrant a prolonged stay remains to be seen. Mr. Rankin will remain another week.

The furniture sale of the Taber is still in the course. A compromise may be effected whereby Mr. Taber will hold the property.

At the Broadway the late members of the Peacock will have a benefit, and they deserve it. From what I hear they were left in pretty bad shape. Sackett has left town, and his voice is closed.

Walter Astor left for New York the first of the week. He is said to have stellar aspirations for next year.

The Carlton Opera Co. comes to the Broadway for a week's engagement.

Harry Corson Clarke is coaching a number of numbers for the Mikado.

W. P. PEABODY.

#### ST. PAUL.

At the Metropolitan Opera House, the testimonial concert given for the benefit of the Infants' Home drew a good house. An excellent co. produced grand English opera in repertoire 7-12, opening to a full house. A fashionable audience cordially greeted them, in their production of *Il Trovatore*. Louise Metcalf, the prima donna, gave an admirable impersonation, as Louisa. Helen was Donizetti's rich contralto voice well-suited to advantage as Adelina. The roles of Leonora, by Pavine Clarke, and Countess Leonora, by William Hart, were each finely rendered. The chorus did good work. The co. is under the leadership of the veteran conductor, Max Steenske. Roland Reed in *Invictus* as a Lamb 12-13. Geo. Friedman's co. in *Lady Windermere's Fan* 12-13.

At the Grand Opera House, Lillian Lewis presented Good-bye. Steenske and Credé; Lorraine 6-12, drawing to good houses and well-pleased audience. In the role of La Tisca Miss Lewis is strong and effective in the emotional scenes, and made a very favorable impression in the part. Alice Duse, Louise Hofer, and Virginie Grasset do good work. **GRAND ST. M. COL. BAND.**

#### NEW YORK CITY.

The *Crusoe of the Academys* was the attraction at the Academys 7-12. The co. was mediocre, and business fair. The season at this house closes 19, with Miss Dillie in *A Country Sport*. On May 19, the Jersey City Lodge of Elks have their annual benefit. An excellent bill has been prepared for the occasion.

Mr. Little Henderson and Frank Henderson sail for Europe on the *Paris* 19 for a much-needed rest. During their absence the Academys will undergo extensive repairs. Both the exterior and interior will be newly painted and decorated; a new proscenium arch is to be put in, and a new curtain has been painted by Arthur Vining. New carpets and hangings will change the whole tone of the theatre to color.

At the Fox the business continues good. The list of specialties is attractive, the "Fire Dance" of Miss Ritsa having made a hit.

The management of the Bon Ton has undergone another change. T. W. Shulman is now business manager. A. E. Anson having withdrawn, and Mr. Tupper, the managing man of the concern, is taking an active part in the conduct of the house.

L. O. P.

#### CHARLESTON.

The Drew Comedy Co. closed the theatrical season of 1892 at the Academy of Music representing *The Merchant's Wife* to a good house. The Academy is now temporarily closed until June when Manager Knobell expects to begin the extensive repairs which he has promised shall be made before the opening of next season.

Miss Bassus and Scarpa, who have been giving violin and piano recitals through the South, especially entertained at W. M. C. A. Hall.

The next thing on the agenda is a musical event of considerable interest to be participated in by Bertha Vinton, the wonderful child pianist, of New York, and the Reception Glee Club of this city. The entertainment will be given at the Grand Hotel and Auditorium.

George Charles Knobell expects to leave shortly for New York, where he will spend the summer collecting points and booking attractions for next season.

R. E. SOLOMONS.

#### PHILADELPHIA.

At the Park Theatre, Ada Gray opened to fairly good business 7 in East Louise. The supporting co. did up to the standard and was headed by Charles Stewart. Miss Gray presented *The New Magdalen* 12.

At the English Opera House, a benefit performance for the Miller's Honeymoon. Ada Walker, who sang with the De Wolf Hopper Co., will sing. The University Club 12.

At the Penn Opera House the Press Club benefit for the veteran journalist, Dan L. Paine drew a good house. James Whitcomb Riley, Douglas Murray, Mrs. Harry C. New, and the Schlesinger Chorus appeared and were well received.

Miss Gray gave two concerts to good audiences at Belmont Hall 7 and was ably assisted by Julian Major.

The advance sale of Miss Paine's which occurs next week indicates a pecuniary success.

G. J. ST. A. RECKER.

#### DETROIT.

There is absolutely nothing doing in matters theatrical now.

There is some talk of Summer opera here, but it has not materialized yet.

WILLARD L. SIMPSON.

#### CUBA.

The Seymour Stratton company includes Al. D. Seymour and Thomas Stratton, proprietors and managers; Al. D. Seymour, business manager; Thomas Stratton, stage manager; A. N. Davis, manager; Marc Kast, Joseph Williams, and J. Wharton; Alvin J. Kent, Lizzie Seymour, Amy Stanley, Miss J. West, and Eddie Brown. They are playing to good business on Long Island, and intend to remain out all Summer.

The Midway Plaisance company, now traveling about the country on its own special train of six cars, employs a co. of persons, including Turks, Grecians, Eskimos, Arabians, Indians, negroes and representatives of other peoples. They have a "midway" 50 feet long, the streets proper being on four sides, with the theatres and villages built on both sides for the entire distance, each representing one of the features of the Midway of Chicago. This enterprise has sprung from a modest beginning of one car of scenery carried to meet the military organizations throughout the country for the purpose of burlesquing the Chicago show. David H. Hunt is the deviser and manager of this venture. He is but twenty-five years old, and a Chicago man.

E. C. Price, manager of Miss Fontainebleau, says that business is good. This company includes the star, Amelita Marvine, Mattie Fox, Henriette Arnold, Edward Warren, Ralph Collier, Griffith Evans, Edward May, Charles Fontainebleau, and Miss S. Witt, musical director. W. A. Palmer is agent.

W. J. H. Lester has signed with John E. Bowes, and will be the Boston's advance representative.

His show will open on Sept. 1.

#### CONTENTS.

##### ANNOUNCE.

**LITTLE ROCK.**—General Theatre (Walker and Rigsby, managers): The above are changed hands to-day. Morris, Walker and Rigsby, of San Antonio, Tex., signing a five years' lease for the season. The contract has already been let for remodeling the entire interior, and a full set of new scenery will be put in. George H. Nichols, of Galveston will be in charge for the new leases, and is here at present superintending the changes. The lease was signed by G. H. Walker, who will spend several days in the city. He expects to reach New York about May 19.

**DETROIT.**—Theatre (Bernstein and Biel, managers): Empire Dramatic Co. to good houses April 25. The Harper Dramatic Co. closed three weeks' engagement to big houses.

**PORT SMITH.**—GRAND OPERA HOUSE (T. C. Hunt, manager): Calumet Opera Co. April 20 in the Black Hussar, Sad Pasha, and Chimes of Normandy (matine) to large business, giving good performances. The rendition of Said Pasha took the form of an ovation to Richard Stahl, now a resident of this city, who conducted the finale of Act I, and responded in a next little speech to calls for the composer. This engagement ended the regular season here, which has been a singularly good one in these hard times.—ITEMS: The Calumet Opera Co. play a Summer engagement at St. Paul, Minn.—Richard Stahl is at work on a new opera, which may be produced next season.—The six million dollars to be paid the Cherokees in June, much of which will find its way here, promises to make early dates in the Fall particularly profitable.

##### COLORADO.

**LEADVILLE.**—TARASZ OPERA HOUSE (J. B. Craig, manager): Souza's Concert Band gave a concert to a large and appreciative audience after the first overture. A committee of the Leadville Musicians' Protective Association stepped on the stage and presented Mr. Souza with a badge on behalf of the Association.

##### CALIFORNIA.

**LOS ANGELES.**—BURBANK THEATRE (Fred. A. Cooper, manager): Under the gaslight, with George Gabourne as Snoray, drew good houses week ending 5. The Great Metropolis 7-12.—ITEMS: Thomas Rowan, a local singer of repute, joined Manager Shunk's Calumet Opera Co. at Kansas City as a professional.—Forrest Seabury, the noted scenic artist, is in town to decorate some new canvas for the Los Angeles Theatre.—Wicks Rankin, after a contracted engagement at the Burbank, has gone to Denver on a special engagement.

**FRESNO.**—BARTON OPERA HOUSE (R. G. Barton, manager): A large audience greeted Frederick Ward and Louis James in *Julius Caesar* April 25. Souza's Concert Band drew a good house.

**SACRAMENTO.**—AUDITORIUM (C. P. Hall, manager): Vienna Frater Orchestra April 25; small house. Eddie Elster to. One hundred and fifty school children of this city will present Brownies of Fairland April 25 to fair houses. Wards James Co. in Francisco de Rimini and *The Lion's Mouth* April 26 to good business.—ITEMS: The Nobles of the Mystic Shrine gave a theatre party on the occasion of Mr. Ward's production of *Francesca da Rimini* April 25. After the performance Mr. Ward and his wife were invited to Masonic Hall, where a banquet was given in their honor.

##### CONNECTICUT.

**HARTFORD.**—PROCTER'S OPERA HOUSE (F. W. Lloyd, manager): Friends played a return date to a large and well-pleased audience, and repeated its former success. Peter E. Dailey, the boy of jollies, and his irresistibly funny co., including May Irwin, Ada Lewis, the "tough" girl, and John Sparks convinced a packed house 12 in *The Country Sport*, the sweetest, snappiest, and funniest show of the season. Willard's Private Secretary drew fairly well.

The universal favorites, the Brownies, drew immense audiences 9, 10, presenting Robin Hood and *The Maid of Plymouth* in an artistic and finished manner that drew repeated and hearty echoes. Brown's *Ghosts* 12; Field's *Mademoiselle*, which closes the regular season 12 and Monday, 14, the continuous performances will be continued w/ to continue until the Fall 15. The Brownies close their season this week, and Lucille Saunders, who has been singing Alonzo's *Role* in Robin Hood, will return to Hartford, and spend a few weeks at the guest of Mrs. J. C. Fisher, of Wethersfield Avenue. Miss Saunders is a native of this city, and was cordially received upon her return to the house in this city by many relatives of her father, and was welcomed to travel on his shoulders, he had made with Miss Fisher's *Four Seasons* on the *Mermaid*. Mrs. William B. Smith, Jr., has returned to his home after a successful tour with Proctor's Girl 1. Left behind him on the road is now busy directing the rehearsals of a comic and minstrelsy program to be given next month by his old co., "Co. K.", the local "Seventh Regiment." Mrs. Fisher, Rosanna, and John Sparks, of *The Country Sport*, are old Hartford boys, and their arms ached like the President's after a White House reception before they left town.—Joe Kennedy, of this city, in advance of McCarthy's *Wishwa*, ran in on *The Country Sport* date to jolly along his friend, Andy Holcomb Mack. The annual banquet of the Connecticut Press Association occurred at the new Hotel Hartford 2, and was a decided success from every standpoint. Ernest Farroll ("Ficks Fins") of the New York Star was the bright particular star of the evening, and his humorous and pathetic recitations were the gem of the assemblage. Here are a couple of bona fide names that pleased in to the office of a local insurance company the past week from a town in Wisconsin that would match Mr. "Buff" Hall's "sombrero" list. They are: Charles Fresh and Ruthie Bunker. How would they do for a farce-comedy song-and-dance team?

**NEW YORK.**—ACADEMY OF MUSIC (Audited, manager): The Schuster Quartette and Symphony Club 25 to fair houses.—ITEMS: Professor Purcell, manager of the Schusters, Mrs. Purcell and Sister Thomas, their son, were former residents of Sterling, the Professor having been at one time manager of the Academy.

**CHAMPAIGN.**—WALNUT OPERA HOUSE (F. W. Mullins, manager): Due: Kern Kendall in *A Pair of Kids* 9. Aztec Burden in *La Belle Marie*, benefit of Athletic Association of the University of Illinois 12. Vernon Batt 10.—WEST END CAST (R. P. Harris, Jr., manager): Phoenix Miller Burlesque April 30 to 2 to good audience.—COMING: The three Backets, Brothers, Stewart and Forson, Eddie Weller and Hower and Wallace, in town week 7-12. Fourth Co. Brownies in Fairland April 15.—ITEMS: Cook and Whately's Circus 12.

**NEW YORK.**—GEORGE HOUSE (C. C. Rives, manager): She was presented to a fair house 12. The house will be dark until Roland Reed comes 15.—ITEMS: Reynolds' Circus opened season 5 with a good performance to fair business, afternoon; no evening performance on account of heavy rain storm.

**STREATOR.**—PLUM OPERA HOUSE (J. E. Williams, manager): Mattie Vickers 25 in repertoire to fair business.

**ALBANY.**—WILLEN'S OPERA HOUSE (R. Lynn Munson, manager): Ezra Kendall in *A Pair of Kids* 9; large advance sale. Hippodrome Philharmonic Society (amateur) in *The Little Tycoon* 12.

**NEW YORK.**—SWETT'S OPERA HOUSE (W. A. Livermore, manager): She was presented to a fair house 12. The house will be dark until Roland Reed comes 15.—ITEMS: Reynolds' Circus opened season 5 with a good performance to fair business, afternoon; no evening performance on account of heavy rain storm.

**STREATOR.**—PLUM OPERA HOUSE (J. E. Williams, manager): Mattie Vickers 25 in repertoire to fair business.

**NEW YORK.**—WILLEN'S OPERA HOUSE (R. Lynn Munson, manager): Ezra Kendall in *A Pair of Kids* 9; large advance sale. Hippodrome Philharmonic Society (amateur) in *The Little Tycoon* 12.

**NEW YORK.**—SWETT'S OPERA HOUSE (W. A. Livermore, manager): She was presented to a fair house 12. The house will be dark until Roland Reed comes 15.—ITEMS: Reynolds' Circus opened season 5 with a good performance to fair business, afternoon; no evening performance on account of heavy rain storm.

**NEW YORK.**—WILLEN'S OPERA HOUSE (R. Lynn Munson, manager): Ezra Kendall in *A Pair of Kids* 9; large advance sale. Hippodrome Philharmonic Society (amateur) in *The Little Tycoon* 12.

**NEW YORK.**—WILLEN'S OPERA HOUSE (R. Lynn Munson, manager): Ezra Kendall in *A Pair of Kids* 9; large advance sale. Hippodrome Philharmonic Society (amateur) in *The Little Tycoon* 12.

**NEW YORK.**—WILLEN'S OPERA HOUSE (R. Lynn Munson, manager): Ezra Kendall in *A Pair of Kids* 9; large advance sale. Hippodrome Philharmonic Society (amateur) in *The Little Tycoon* 12.

**NEW YORK.**—WILLEN'S OPERA HOUSE (R. Lynn Munson, manager): Ezra Kendall in *A Pair of Kids* 9; large advance sale. Hippodrome Philharmonic Society (amateur) in *The Little Tycoon* 12.

**NEW YORK.**—WILLEN'S OPERA HOUSE (R. Lynn Munson, manager): Ezra Kendall in *A Pair of Kids* 9; large advance sale. Hippodrome Philharmonic Society (amateur) in *The Little Tycoon* 12.

**NEW YORK.**—WILLEN'S OPERA HOUSE (R. Lynn Munson, manager): Ezra Kendall in *A Pair of Kids* 9; large advance sale. Hippodrome Philharmonic Society (amateur) in *The Little Tycoon* 12.

**NEW YORK.**—WILLEN'S OPERA HOUSE (R. Lynn Munson, manager): Ezra Kendall in *A Pair of Kids* 9; large advance sale. Hippodrome Philharmonic Society (amateur) in *The Little Tycoon* 12.

**NEW YORK.**—WILLEN'S OPERA HOUSE (R. Lynn Munson, manager): Ezra Kendall in *A Pair of Kids* 9; large advance sale. Hippodrome Philharmonic Society (amateur) in *The Little Tycoon* 12.

**NEW YORK.**—WILLEN'S OPERA HOUSE (R. Lynn Munson, manager): Ezra Kendall in *A Pair of Kids* 9; large advance sale. Hippodrome Philharmonic Society (amateur) in *The Little Tycoon* 12.

**NEW YORK.**—WILLEN'S OPERA HOUSE (R. Lynn Munson, manager): Ezra Kendall in *A Pair of Kids* 9; large advance sale. Hippodrome Philharmonic Society (amateur) in *The Little Tycoon* 12.

**NEW YORK.**—WILLEN'S OPERA HOUSE (R. Lynn Munson, manager): Ezra Kendall in *A Pair of Kids* 9; large advance sale. Hippodrome Philharmonic Society (amateur) in *The Little Tycoon* 12.

**NEW YORK.**—WILLEN'S OPERA HOUSE (R. Lynn Munson, manager): Ezra Kendall in *A Pair of Kids* 9; large advance sale. Hippodrome Philharmonic Society (amateur) in *The Little Tycoon* 12.

**NEW YORK.**—WILLEN'S OPERA HOUSE (R. Lynn Munson, manager): Ezra Kendall in *A Pair of Kids* 9; large advance sale. Hippodrome Philharmonic Society (amateur) in *The Little Tycoon* 12.

**NEW YORK.**—WILLEN'S OPERA HOUSE (R. Lynn Munson, manager): Ezra Kendall in *A Pair of Kids* 9; large advance sale. Hippodrome Philharmonic Society (amateur) in *The Little Tycoon* 12.

**NEW YORK.**—WILLEN'S OPERA HOUSE (R. Lynn Munson, manager): Ezra Kendall in *A Pair of Kids* 9; large advance sale. Hippodrome Philharmonic Society (amateur) in *The Little Tycoon* 12.

**NEW YORK.**—WILLEN'S OPERA HOUSE (R. Lynn Munson, manager): Ezra Kendall in *A Pair of Kids* 9; large advance sale. Hippodrome Philharmonic Society (amateur) in *The Little Tycoon* 12.

**NEW YORK.**—

# MACK TAYLOR!!

Representing a CHAIN of Houses

in

## EASTERN OHIO AND WESTERN PENNSYLVANIA.

Will be in New York beginning May 22 to meet managers of Strictly First-Class attractions, to whom will be offered liberal terms.

**LAWRENCE.** —OPERA HOUSE (A. L. Grant, manager): Charles H. Yale's Devil's Auction gave an excellent performance in a fair house. —Charles Prohman's co. in "Charley's Aunt" is one of the largest audiences of the season, at advanced prices. —The Columbian Orchestra gave a fine concert 6, for the benefit of the Young Men's Catholic Lyceum, to a full house. —Hawley's U. T. C. to Justin Adams' Comedy 20, 22-24.

**CHICAGO.** —ACADEMY OF MUSIC (James B. Field, manager): At the "Users" Benefit 7 the Manoa Mason co. appeared, presenting the first act of "Friend Fritz," the second act of "Casta," the second act of "Queen of Hearts" to a fair house. —Charley's Aunt 15.

**HOLYOKE.** —THE EMPIRE THEATRE (Bennett and Monk, managers): Julia Marlowe appeared in "The Love Chase" 8. —The Private Secretary 11. —THE PAVILION (P. J. Murray and E. D. Matheson, proprietors): A. T. Wilton, manager: A Summer season of variety entertainments will commence on 19. —The managers have fitted up a nice place, and should meet with success.

**PITTSFIELD.** —ACADEMY OF MUSIC (C. A. Burback, manager): Eddie Alsterstrom 5; Private Secretary 12; both to small houses. —  
**PALM BEACH.** —ACADEMY OF MUSIC (William J. Wilcox, manager): Charley's Aunt 5; a big business. —Neil Morris' County Fair 7; poor business. —The Manoa Mason co. presented "Friend Fritz" 5, for the benefit of Wagner Wilson, to good business. —Miss Wilson has been ill for the past two weeks, but has played with the co. —Leland T. Powers was the closing attraction in the U. M. C. A. course. —The Lyceum Minstrels of this city, made lots of fun for all houses 8. —Eddy Alsterstrom 5; Fencing Master 11.

**NEW YORK.** —ACADEMY OF MUSIC (William J. Wilcox, manager): Julia Marlowe played "Festive Night" to S. R. O. 8. —A theatre party of over 500 of Smith College girls occupied the orchestra and gave Miss Marlowe an ovation. —Private Secretary 9; Col. Robert G. Ingersoll Lincoln 15.

**LOWELL.** —OPERA HOUSE (John F. Courvoisier, manager): Charles Prohman's co. in "Charley's Aunt" delighted large audiences 4, 5, and matinee. This clinches the house for the season. —Next season it will be under the management of the proprietors, Pat Brothers and Bradford, the firm being represented by Albert J. Fay, who during the five years the house has been running, has formed an extensive acquaintance with managers, etc. —During the summer the house will be renovated and several new acts of variety placed. —The firm will endeavor to book the best co., only. —Mr. Congreve, the present manager, will look after his interests in the Bradford co., which he is part proprietor. —The Ad-A-Musical co. played the Bijou week of 4-10, to good business. —One of the members was arrested for larceny, having stolen wearing apparel from other members of the co. —The Lowell Symphony Orchestra gave a well-attended concert 5, with Miss Bowd and William Lavin being the attractions.

**NEW YORK.** —COLUMBUS OPERA HOUSE (John F. Courvoisier, manager): The Private Secretary 11, presented a good house 8. —Thomas Host of "The Wandering Jew" (local cast), was received with a sizeable audience, and gave satisfaction. —A. G. Field's Columbian Minstrels 15. —  
**COLUMBUS.** —OPERA HOUSE (J. L. Crook, manager): Cleveland's Minstrels April 30; S. R. O.

**MISSOURI.** —JOPLIN.—CLUB THEATRE (H. H. Brown, manager): Milton Nohles appeared April 21, 22.

**CLINTON.** —OPERA HOUSE (Walter Brannum, manager): A patent medicine co. appeared April 21, 22, and played to S. R. O. 18-19. —  
**W. H. WOOD.** —CLUB THEATRE (W. H. Wood, comedian, late of Shiloh co.); is leading man in this co. —While here the co. went fishing at the Arkansas Lake. —Mrs. Wood caught several of the largest bass that have been caught here this season.

**LOUISIANA.** —PARKS' OPERA HOUSE (E. A. Parks, manager): The Washington University Banjo and Mandolin Club 4; crowded house. —Xaver Scharwenka, the Prussian pianist, played to an appreciative audience 5. —  
**NEW YORK.** —CLUB THEATRE (John F. Courvoisier, manager): The Bijou Soc. (July 7, 12 to June 10). —This week Leslie and Purdy's co. —  
**JOPLIN.** —CLUB THEATRE (H. H. Brown, manager): Alexander Salvini, supported by a competent co., presented "The Three Guardsmen" to a good audience. —Afternoon of 4, Son's Band played to fair business. —On 10 the John Griffith Faust co. will give a performance for the benefit of Manager E. A. Church. —The co. will proceed to the Coast for a Summer season under the management of H. G. Cole.

**NEBRASKA.** —NEW HAMPSHIRE.

**PORTSMOUTH.** —MUSIC HALL (J. G. Ayers, manager): The Devil's Auction pleased a medium house 5. —Bates Brothers' "Humpty Dumpty" 11.

**DOVER.** —CITY OPERA HOUSE (George H. Deamer, manager): Barney Ferguson presented McCarthy's "Misfits" to a fair-sized audience 2. —  
**THE HOUSE.** —CITY OPERA THEATRE (H. B. Deamer, manager): The House of Love and Romance 10, 11; War and Peace, head talent, to a fair house 7. —  
**NEW YORK.** —CLUB THEATRE (John F. Courvoisier, manager): The Private Secretary 11. —  
**NEW YORK.** —CITY OPERA HOUSE (H. B. Deamer, manager): An exceptionally good variety entertainment opens the Spring season in this house, and is playing to fair average houses. —Al. Hayes, the popular stage manager, will be here.

**MINNEAPOLIS.** —GILMORE'S COURT SQUARE (H. C. Lemoir, manager): A Country Fair 12, and good performance. —Boston 13, and good performance. —  
**MINNEAPOLIS.** —OPERA HOUSE (H. C. Lemoir, manager): George H. Simmons in "The House" 12. —  
**MINNEAPOLIS.** —CITY OPERA THEATRE (H. B. Deamer, manager): The House of Love and Romance 10, 11; War and Peace, head talent, to a fair house 7. —  
**MINNEAPOLIS.** —CLUB THEATRE (John F. Courvoisier, manager): The Private Secretary 11. —  
**MINNEAPOLIS.** —COURT SQUARE (H. C. Lemoir, manager): A Country Fair 12, and good performance. —Boston 13, and good performance. —  
**MINNEAPOLIS.** —OPERA HOUSE (H. C. Lemoir, manager): George H. Simmons in "The House" 12. —  
**MINNEAPOLIS.** —CITY OPERA THEATRE (H. B. Deamer, manager): The House of Love and Romance 10, 11; War and Peace, head talent, to a fair house 7. —  
**MINNEAPOLIS.** —CLUB THEATRE (John F. Courvoisier, manager): The Private Secretary 11. —  
**MINNEAPOLIS.** —COURT SQUARE (H. C. Lemoir, manager): A Country Fair 12, and good performance. —Boston 13, and good performance. —  
**MINNEAPOLIS.** —OPERA HOUSE (H. C. Lemoir, manager): George H. Simmons in "The House" 12. —  
**MINNEAPOLIS.** —CITY OPERA THEATRE (H. B. Deamer, manager): The House of Love and Romance 10, 11; War and Peace, head talent, to a fair house 7. —  
**MINNEAPOLIS.** —CLUB THEATRE (John F. Courvoisier, manager): The Private Secretary 11. —  
**MINNEAPOLIS.** —COURT SQUARE (H. C. Lemoir, manager): A Country Fair 12, and good performance. —Boston 13, and good performance. —  
**MINNEAPOLIS.** —OPERA HOUSE (H. C. Lemoir, manager): George H. Simmons in "The House" 12. —  
**MINNEAPOLIS.** —CITY OPERA THEATRE (H. B. Deamer, manager): The House of Love and Romance 10, 11; War and Peace, head talent, to a fair house 7. —  
**MINNEAPOLIS.** —CLUB THEATRE (John F. Courvoisier, manager): The Private Secretary 11. —  
**MINNEAPOLIS.** —COURT SQUARE (H. C. Lemoir, manager): A Country Fair 12, and good performance. —Boston 13, and good performance. —  
**MINNEAPOLIS.** —OPERA HOUSE (H. C. Lemoir, manager): George H. Simmons in "The House" 12. —  
**MINNEAPOLIS.** —CITY OPERA THEATRE (H. B. Deamer, manager): The House of Love and Romance 10, 11; War and Peace, head talent, to a fair house 7. —  
**MINNEAPOLIS.** —CLUB THEATRE (John F. Courvoisier, manager): The Private Secretary 11. —  
**MINNEAPOLIS.** —COURT SQUARE (H. C. Lemoir, manager): A Country Fair 12, and good performance. —Boston 13, and good performance. —  
**MINNEAPOLIS.** —OPERA HOUSE (H. C. Lemoir, manager): George H. Simmons in "The House" 12. —  
**MINNEAPOLIS.** —CITY OPERA THEATRE (H. B. Deamer, manager): The House of Love and Romance 10, 11; War and Peace, head talent, to a fair house 7. —  
**MINNEAPOLIS.** —CLUB THEATRE (John F. Courvoisier, manager): The Private Secretary 11. —  
**MINNEAPOLIS.** —COURT SQUARE (H. C. Lemoir, manager): A Country Fair 12, and good performance. —Boston 13, and good performance. —  
**MINNEAPOLIS.** —OPERA HOUSE (H. C. Lemoir, manager): George H. Simmons in "The House" 12. —  
**MINNEAPOLIS.** —CITY OPERA THEATRE (H. B. Deamer, manager): The House of Love and Romance 10, 11; War and Peace, head talent, to a fair house 7. —  
**MINNEAPOLIS.** —CLUB THEATRE (John F. Courvoisier, manager): The Private Secretary 11. —  
**MINNEAPOLIS.** —COURT SQUARE (H. C. Lemoir, manager): A Country Fair 12, and good performance. —Boston 13, and good performance. —  
**MINNEAPOLIS.** —OPERA HOUSE (H. C. Lemoir, manager): George H. Simmons in "The House" 12. —  
**MINNEAPOLIS.** —CITY OPERA THEATRE (H. B. Deamer, manager): The House of Love and Romance 10, 11; War and Peace, head talent, to a fair house 7. —  
**MINNEAPOLIS.** —CLUB THEATRE (John F. Courvoisier, manager): The Private Secretary 11. —  
**MINNEAPOLIS.** —COURT SQUARE (H. C. Lemoir, manager): A Country Fair 12, and good performance. —Boston 13, and good performance. —  
**MINNEAPOLIS.** —OPERA HOUSE (H. C. Lemoir, manager): George H. Simmons in "The House" 12. —  
**MINNEAPOLIS.** —CITY OPERA THEATRE (H. B. Deamer, manager): The House of Love and Romance 10, 11; War and Peace, head talent, to a fair house 7. —  
**MINNEAPOLIS.** —CLUB THEATRE (John F. Courvoisier, manager): The Private Secretary 11. —  
**MINNEAPOLIS.** —COURT SQUARE (H. C. Lemoir, manager): A Country Fair 12, and good performance. —Boston 13, and good performance. —  
**MINNEAPOLIS.** —OPERA HOUSE (H. C. Lemoir, manager): George H. Simmons in "The House" 12. —  
**MINNEAPOLIS.** —CITY OPERA THEATRE (H. B. Deamer, manager): The House of Love and Romance 10, 11; War and Peace, head talent, to a fair house 7. —  
**MINNEAPOLIS.** —CLUB THEATRE (John F. Courvoisier, manager): The Private Secretary 11. —  
**MINNEAPOLIS.** —COURT SQUARE (H. C. Lemoir, manager): A Country Fair 12, and good performance. —Boston 13, and good performance. —  
**MINNEAPOLIS.** —OPERA HOUSE (H. C. Lemoir, manager): George H. Simmons in "The House" 12. —  
**MINNEAPOLIS.** —CITY OPERA THEATRE (H. B. Deamer, manager): The House of Love and Romance 10, 11; War and Peace, head talent, to a fair house 7. —  
**MINNEAPOLIS.** —CLUB THEATRE (John F. Courvoisier, manager): The Private Secretary 11. —  
**MINNEAPOLIS.** —COURT SQUARE (H. C. Lemoir, manager): A Country Fair 12, and good performance. —Boston 13, and good performance. —  
**MINNEAPOLIS.** —OPERA HOUSE (H. C. Lemoir, manager): George H. Simmons in "The House" 12. —  
**MINNEAPOLIS.** —CITY OPERA THEATRE (H. B. Deamer, manager): The House of Love and Romance 10, 11; War and Peace, head talent, to a fair house 7. —  
**MINNEAPOLIS.** —CLUB THEATRE (John F. Courvoisier, manager): The Private Secretary 11. —  
**MINNEAPOLIS.** —COURT SQUARE (H. C. Lemoir, manager): A Country Fair 12, and good performance. —Boston 13, and good performance. —  
**MINNEAPOLIS.** —OPERA HOUSE (H. C. Lemoir, manager): George H. Simmons in "The House" 12. —  
**MINNEAPOLIS.** —CITY OPERA THEATRE (H. B. Deamer, manager): The House of Love and Romance 10, 11; War and Peace, head talent, to a fair house 7. —  
**MINNEAPOLIS.** —CLUB THEATRE (John F. Courvoisier, manager): The Private Secretary 11. —  
**MINNEAPOLIS.** —COURT SQUARE (H. C. Lemoir, manager): A Country Fair 12, and good performance. —Boston 13, and good performance. —  
**MINNEAPOLIS.** —OPERA HOUSE (H. C. Lemoir, manager): George H. Simmons in "The House" 12. —  
**MINNEAPOLIS.** —CITY OPERA THEATRE (H. B. Deamer, manager): The House of Love and Romance 10, 11; War and Peace, head talent, to a fair house 7. —  
**MINNEAPOLIS.** —CLUB THEATRE (John F. Courvoisier, manager): The Private Secretary 11. —  
**MINNEAPOLIS.** —COURT SQUARE (H. C. Lemoir, manager): A Country Fair 12, and good performance. —Boston 13, and good performance. —  
**MINNEAPOLIS.** —OPERA HOUSE (H. C. Lemoir, manager): George H. Simmons in "The House" 12. —  
**MINNEAPOLIS.** —CITY OPERA THEATRE (H. B. Deamer, manager): The House of Love and Romance 10, 11; War and Peace, head talent, to a fair house 7. —  
**MINNEAPOLIS.** —CLUB THEATRE (John F. Courvoisier, manager): The Private Secretary 11. —  
**MINNEAPOLIS.** —COURT SQUARE (H. C. Lemoir, manager): A Country Fair 12, and good performance. —Boston 13, and good performance. —  
**MINNEAPOLIS.** —OPERA HOUSE (H. C. Lemoir, manager): George H. Simmons in "The House" 12. —  
**MINNEAPOLIS.** —CITY OPERA THEATRE (H. B. Deamer, manager): The House of Love and Romance 10, 11; War and Peace, head talent, to a fair house 7. —  
**MINNEAPOLIS.** —CLUB THEATRE (John F. Courvoisier, manager): The Private Secretary 11. —  
**MINNEAPOLIS.** —COURT SQUARE (H. C. Lemoir, manager): A Country Fair 12, and good performance. —Boston 13, and good performance. —  
**MINNEAPOLIS.** —OPERA HOUSE (H. C. Lemoir, manager): George H. Simmons in "The House" 12. —  
**MINNEAPOLIS.** —CITY OPERA THEATRE (H. B. Deamer, manager): The House of Love and Romance 10, 11; War and Peace, head talent, to a fair house 7. —  
**MINNEAPOLIS.** —CLUB THEATRE (John F. Courvoisier, manager): The Private Secretary 11. —  
**MINNEAPOLIS.** —COURT SQUARE (H. C. Lemoir, manager): A Country Fair 12, and good performance. —Boston 13, and good performance. —  
**MINNEAPOLIS.** —OPERA HOUSE (H. C. Lemoir, manager): George H. Simmons in "The House" 12. —  
**MINNEAPOLIS.** —CITY OPERA THEATRE (H. B. Deamer, manager): The House of Love and Romance 10, 11; War and Peace, head talent, to a fair house 7. —  
**MINNEAPOLIS.** —CLUB THEATRE (John F. Courvoisier, manager): The Private Secretary 11. —  
**MINNEAPOLIS.** —COURT SQUARE (H. C. Lemoir, manager): A Country Fair 12, and good performance. —Boston 13, and good performance. —  
**MINNEAPOLIS.** —OPERA HOUSE (H. C. Lemoir, manager): George H. Simmons in "The House" 12. —  
**MINNEAPOLIS.** —CITY OPERA THEATRE (H. B. Deamer, manager): The House of Love and Romance 10, 11; War and Peace, head talent, to a fair house 7. —  
**MINNEAPOLIS.** —CLUB THEATRE (John F. Courvoisier, manager): The Private Secretary 11. —  
**MINNEAPOLIS.** —COURT SQUARE (H. C. Lemoir, manager): A Country Fair 12, and good performance. —Boston 13, and good performance. —  
**MINNEAPOLIS.** —OPERA HOUSE (H. C. Lemoir, manager): George H. Simmons in "The House" 12. —  
**MINNEAPOLIS.** —CITY OPERA THEATRE (H. B. Deamer, manager): The House of Love and Romance 10, 11; War and Peace, head talent, to a fair house 7. —  
**MINNEAPOLIS.** —CLUB THEATRE (John F. Courvoisier, manager): The Private Secretary 11. —  
**MINNEAPOLIS.** —COURT SQUARE (H. C. Lemoir, manager): A Country Fair 12, and good performance. —Boston 13, and good performance. —  
**MINNEAPOLIS.** —OPERA HOUSE (H. C. Lemoir, manager): George H. Simmons in "The House" 12. —  
**MINNEAPOLIS.** —CITY OPERA THEATRE (H. B. Deamer, manager): The House of Love and Romance 10, 11; War and Peace, head talent, to a fair house 7. —  
**MINNEAPOLIS.** —CLUB THEATRE (John F. Courvoisier, manager): The Private Secretary 11. —  
**MINNEAPOLIS.** —COURT SQUARE (H. C. Lemoir, manager): A Country Fair 12, and good performance. —Boston 13, and good performance. —  
**MINNEAPOLIS.** —OPERA HOUSE (H. C. Lemoir, manager): George H. Simmons in "The House" 12. —  
**MINNEAPOLIS.** —CITY OPERA THEATRE (H. B. Deamer, manager): The House of Love and Romance 10, 11; War and Peace, head talent, to a fair house 7. —  
**MINNEAPOLIS.** —CLUB THEATRE (John F. Courvoisier, manager): The Private Secretary 11. —  
**MINNEAPOLIS.** —COURT SQUARE (H. C. Lemoir, manager): A Country Fair 12, and good performance. —Boston 13, and good performance. —  
**MINNEAPOLIS.** —OPERA HOUSE (H. C. Lemoir, manager): George H. Simmons in "The House" 12. —  
**MINNEAPOLIS.** —CITY OPERA THEATRE (H. B. Deamer, manager): The House of Love and Romance 10, 11; War and Peace, head talent, to a fair house 7. —  
**MINNEAPOLIS.** —CLUB THEATRE (John F. Courvoisier, manager): The Private Secretary 11. —  
**MINNEAPOLIS.** —COURT SQUARE (H. C. Lemoir, manager): A Country Fair 12, and good performance. —Boston 13, and good performance. —  
**MINNEAPOLIS.** —OPERA HOUSE (H. C. Lemoir, manager): George H. Simmons in "The House" 12. —  
**MINNEAPOLIS.** —CITY OPERA THEATRE (H. B. Deamer, manager): The House of Love and Romance 10, 11; War and Peace, head talent, to a fair house 7. —  
**MINNEAPOLIS.** —CLUB THEATRE (John F. Courvoisier, manager): The Private Secretary 11. —  
**MINNEAPOLIS.** —COURT SQUARE (H. C. Lemoir, manager): A Country Fair 12, and good performance. —Boston 13, and good performance. —  
**MINNEAPOLIS.** —OPERA HOUSE (H. C. Lemoir, manager): George H. Simmons in "The House" 12. —  
**MINNEAPOLIS.** —CITY OPERA THEATRE (H. B. Deamer, manager): The House of Love and Romance 10, 11; War and Peace, head talent, to a fair house 7. —  
**MINNEAPOLIS.** —CLUB THEATRE (John F. Courvoisier, manager): The Private Secretary 11. —  
**MINNEAPOLIS.** —COURT SQUARE (H. C. Lemoir, manager): A Country Fair 12, and good performance. —Boston 13, and good performance. —  
**MINNEAPOLIS.** —OPERA HOUSE (H. C. Lemoir, manager): George H. Simmons in "The House" 12. —  
**MINNEAPOLIS.** —CITY OPERA THEATRE (H. B. Deamer, manager): The House of Love and Romance 10, 11; War and Peace, head talent, to a fair house 7. —  
**MINNEAPOLIS.** —CLUB THEATRE (John F. Courvoisier, manager): The Private Secretary 11. —  
**MINNEAPOLIS.** —COURT SQUARE (H. C. Lemoir, manager): A Country Fair 12, and good performance. —Boston 13, and good performance. —  
**MINNEAPOLIS.** —OPERA HOUSE (H. C. Lemoir, manager): George H. Simmons in "The House" 12. —  
**MINNEAPOLIS.** —CITY OPERA THEATRE (H. B. Deamer, manager): The House of Love and Romance 10, 11; War and Peace, head talent, to a fair house 7. —  
**MINNEAPOLIS.** —CLUB THEATRE (John F. Courvoisier, manager): The Private Secretary 11. —  
**MINNEAPOLIS.** —COURT SQUARE (H. C. Lemoir, manager): A Country Fair 12, and good performance. —Boston 13, and good performance. —  
**MINNEAPOLIS.** —OPERA HOUSE (H. C. Lemoir, manager): George H. Simmons in "The House" 12. —  
**MINNEAPOLIS.** —CITY OPERA THEATRE (H. B. Deamer, manager): The House of Love and Romance 10, 11; War and Peace, head talent, to a fair house 7. —  
**MINNEAPOLIS.** —CLUB THEATRE (John F. Courvoisier, manager): The Private Secretary 11. —  
**MINNEAPOLIS.** —COURT SQUARE (H. C. Lemoir, manager): A Country Fair 12, and good performance. —Boston

and of 200. Full houses were the rule every night. The following oils contributed: Zetta Tipton, Cleo Burton, Kittle Helene, Carmoulli and Lucille, Bill Bradford, John and Little Burton, Linton Brothers, Viola Helene, and Herrner. —THE CASINO (Dan Wolf, manager): R. C. White's Evans and Sonja April 20 to 6, with Eva and Mrs. C. C. Evans, members of the family of Clark Hayes, the notorious California outlaw, in the cast, did fairly good business. There were no blood-curdling, hair-raising, objectionable scenes in the play; but on the contrary, it was all right of its kind. —ITEM: D. Solis Cohen, Exalted Ruler of the Portland Lodge of Elks, delivered a lecture before the students of the University of Oregon at Eugene 2. His subject was "Citizenship." —Mark Holbrook, the internationally-known young man of La Grange, Ill., known to the Ward-James co. at Albany, O., entertainments, a request is made by the manager of the Opera House that these ladies remove their hats and bonnets. —The Portland Lodge of Elks attended the Ward-James performance of Francesco da Rimini at the Masonic 20, in a body, and among other floral tributes presented to Mr. Ward over the footlights was a life-sized silk head in white roses. Its receipt was happily acknowledged in one of Mr. Ward's now, off-hand speeches. —Coney Island affected the box office receipts at all the theatres here 20. A parade of more "sympathizers" with 400 Coneyites drew crowds to the streets, caused a deal of excitement, and detracted from the attendance at the theatres. Sam Thail, manager of J. J. Gleason and Phoebe Davies, arrived here 2 in advance of his co. —Arthur Livingston and Anna Duley joined Corday's stock co. 2. —Frederick Wards delivered two lectures here at the Portland High School 2-5. They are entitled "Shakespeare: His Characters and His Plays." The lectures were delivered before teachers and pupils of the school. The schoolroom was literally packed at both lectures. At the conclusion of Mr. Wards' lecture, a City Superintendent of Schools Pratt, of Portland, stepped forward, and on behalf of the teachers of this city, presented Mr. Ward with a handsome silver oyster set, consisting of six forks and a spoon, and remarks, as he did so, that "it was of sterling silver to a sterling actor of sterling merit." Mr. Ward thankfully responded. On the back of the spoon is inscribed: "From the Teachers of the Portland schools to Frederick Wards." —Astoria, O., young ladies are organizing a minstrel show. —Minnie Tittel made a great hit as Myra in Life at Corday's 2-6. —For the first time in its history, the Portland Lodge of Elks held a continuous day and night session 2. It began at 2 o'clock in the afternoon and ended at 10 p. m. A reception and social session was then given in honor of Frederick Wards and Louis James. The hall was elaborately decorated with flowers and potted plants, and banners, and colored incandescent electric lights cast a beautiful effect on the scene. Misses Wards and James were introduced to the audience by Exalted Ruler D. Solis Cohen. It was one of the most brilliant receptions ever given by the lodge. Mr. Wards was made chairman for the occasion. An excellent programme was rendered, in which, among various others, the Portland Military Band, with musical selections, and Herbert L. Brown, with a musical song, participated. The reception was attended by visiting Elks from all over Oregon, Washington, Idaho and Montana. A despatch received here 2 from San Francisco, says that Mrs. L. R. Stockwell (who is known on the stage as Ethel Brandon, and who, during the past season has been playing a repertoire of plays at Corday's Seattle, Tacoma and Portland houses, having closed season at Corday's Portland house April 20) is lying seriously ill at St. Mary's Hospital, San Francisco. It is said she is in very straitened circumstances and the various members of the profession in San Francisco are arranging a benefit performance for her. —Stale eggs were freely used at Corvallis, O., to testify the audience's disapproval of the Rob Roy co.'s performance there recently. This was the co. that lately appeared at the Marquam — a brand-new brick and stone Opera House will soon be dedicated at The Dalles, Ore. It will be known as the Baldwin Opera House. It will be remembered the old theatre was burned in the great fire of '90. The erection of this new house will unquestionably add materially to The Dalles from a theatrical standpoint.

## PENNSYLVANIA.

PHILADELPHIA.—GRAND OPERA HOUSE (George E. Morrison, manager): Lewis Morrison's Faust 2; fair matinee.

CARLISLE.—GRAND OPERA HOUSE (Dan P. Byrne, manager): Lincoln Carter's Fast Mail 2; fair-sized audience.

NEW CASTLE.—OPERA HOUSE (R. M. Allen, manager): Belle Archer in An Arabian Night return date to fair business 2. A Trip to Chinatown 2; a large and well pleased audience 2.

SCRANTON.—ACADEMY OF MUSIC (M. H. Burdett, manager): Fast Mail 2; a large house. De Wolf Hopper in Panjandrum 2; packed house.

WYOMING.—WHITE'S OPERA HOUSE (F. D. Hunter, manager): Belle Archer in An Arabian Night played a return 2-6, and pleased a large audience. —ALTMEYER'S THEATRE (Cool and Stewart, managers): Hi Henry's Minstrels pleased a good house 2.

FRANKLIN.—OPERA HOUSE (James P. Keene, manager): Belle Archer in An Arabian Night pleased a good audience 2. The Schumann Ladies' Quartette 2. The audience tried to make up in enthusiasm what it lacked in numbers.

PITTSBURGH.—MUSIC HALL (J. A. McDougall, manager): Fast Mail 2; good-sized audience.

CORNELLVILLE.—NEW MUSICAL OPERA HOUSE (Charles R. Jones, manager): P. A. Shanor 2; crowded house.

ALLEGHENY CITY.—NEW PALACE THEATRE Undergoing extensive repairs, preparatory to the opening of the Summer season 2. The opening attraction will be Kate N. Howard and Bijou stock co. in the comedy-drama Dad's Girls. The Cradle of Liberty will be given at the Palace 2-5, under the auspices of Valley Forge Council. —ITEM: A large steam fan has been put into the Palace so as to render the house cool during the Summer season. The new manager, T. Perry, is busy supervising the improvements being made in the house.

WILLIAMSPORT.—LYONING OPERA HOUSE (John L. Gant, manager): De Wolf Hopper in Panjandrum 2; large, refined, and very appreciative audience. 2. Go good throughout. —ROBINSON'S OPERA HOUSE (Wagner and Reis, managers): William H. Crane in The Senator delighted a large audience 2. —ITEM: Kittle Beck, Mrs. of the Voodoo co., will spend the Summer in Erie as the guest of Mr. and Mrs. Chemet. —Joseph Gandy's Wonderland and Eden Musse will close a successful season 2. Harry Knowlton, amusement director at the Wonderland, will occupy the same position at "The Head," a Summer resort near this city.

LOCK HAVEN.—OPERA HOUSE (J. Harris Musina, manager): McPhee's co. to a fair-sized audience. —MCKEEON'S OPERA HOUSE: The house is to be reconditioned the coming Summer. The plans and specifications are being made by W. F. Wise and Co., of Tyrone, Pa., and if the contemplated improvements are made it will make one of the finest houses in this part of the State.

GREENVILLE.—ACADEMY OF MUSIC (E. A. Houghton, manager): Return date of Belle Archer and her excellent co. with several changes in the cast in the same bill as on her previous visit. Ruth's Romance and An Arabian Night to a fair house 2. Alabama 2.

OLYMPIA.—OPERA HOUSE (C. M. Loomis, manager): Belle Archer in An Arabian Night, return management, drew a good house. The engagement was in the nature of a benefit for the Opera House employees. Miss Archer giving five per cent. of her receipts, and the management all of theirs. Mora opened week of 7, with every seat occupied.

WILKES-BARRE.—GRAND OPERA HOUSE (M. H. Burdett, manager): Thomas E. Shea closed his week's engagement 5. Business for the week was very fair — WATTS'S MUSIC HALL (Daniel Shelby, manager): Penelope Ann 2-5; fair business. The Bicketts' Co. opened 7 for three nights, and are doing a fair business. —ITEM: The Bicketts' Co. close their season here 9. Mr. Bicketts and wife going to Milwaukee to fill a six weeks' engagement at Exposition Music Hall.

UMPHREY CITY.—COOPER OPERA HOUSE (Cooper and Blanchard, managers): Uncle Hiram 2; small audience. Black Patties.

BRADFORD.—WATER OPERA HOUSE: Minnie Lester opened 7 for a week to a good house.

COLUMBIA.—ARENA: Welsh Brothers' Circus 2; big business; popular prices; well-pleased audience.

LEWISTOWN.—TEMPLE OPERA HOUSE (John A. McKee, secretary): Bazaar (local talent) April 20-21; large audiences. Belle Archer in An Arabian Night 2; Story of The Reformation 17, 18. —ITEM: This city now has a new and complete theatre erected by Masonic Lodge. It will seat 800, and the stage is about 25x30, with eight sets of scenery by W. F. Wise and Co. of Tyrone, Pa. It has steam heat, gas, and electric lights. —Lewistown has a population of 2,000, with about 800 in adjacent towns from which to draw, and which the managers bill for each attraction. It is situated on the Penn. R. R., between Harrisburg and Altoona, and on the junction of the Lewistown and Sunbury Railroad, being on a direct line to Sunbury, and making connections for Wilkes-Barre and the Michler circuit.

READING.—ACADEMY OF MUSIC (John D. Mishler, manager): Myers' Summer Opera co. opened for the season 7-8, giving the Mascot and The Chimes of Normandy 2, 12. De Wolf Hopper, with an excellent co., gave Panjandrum to a large house 2. —GRAND OPERA HOUSE (George M. Miller, manager): The Mendelssohn Club gave a good concert to a large house 7. —RIOU THEATRE (George W. Middleton, manager): Luden's Reigned Minstrels gave good performances week of 7-14.

HAZELTON.—GRAND OPERA HOUSE (Hammerly and E. E. manager): The Fast Mail played its second engagement of the season here 4, to rather poor business. The American Comedy co. in Ponelope Ann to light business 7.

YORK.—OPERA HOUSE (R. C. Bentz, manager): Pauline Hall in The Princess of Trebizond drew a large house, but not in any way commensurate with the merits of the excellent entertainment. The lack of proper advertising matter not being forwarded was one of the causes of the smallness of the audience.

JOHNSONVILLE.—ADAMS' OPERA HOUSE (Alexander and Will G. Kohler, managers): Rice and Barton's Comedians in Bazaar Dazzle a fairly good house 2. —JOHNSONVILLE OPERA HOUSE (E. D. Griswold, manager): Dark week of 7-12.

HARRISBURG.—GRAND OPERA HOUSE (Markle and Co., manager): Lewis Morrison in Faust drew a good house 2. —Sousa's Concert Band 2; fairly good house 2. —ITEM: Minnie Lester, soprano, made a very favorable impression.

ALTOONA.—ELEVENTH AVENUE OPERA HOUSE (A. D. Griswold, manager): The Fast Mail played its second engagement of the season here 4, to rather poor business. The American Comedy co. in Ponelope Ann to light business 7.

## RHODE ISLAND.

PAWTUCKET.—LOTHIAN'S GRAND OPERA HOUSE (W. B. Smith, manager): Punished at Last, to the stock 2, 7-22, to fair receipts. —Katherine Kester in The Queen of Savoy 14, 15. —ITEM: Ida Rodgers, late of the Dazzler co., is visiting relatives in this city.

WESTERLY.—BLIVEN'S OPERA HOUSE (C. B. Bliven, manager): The local Banjo and Guitar Club, assisted by Alfred A. Farland, pleased a small-sized audience 2. —ITEM: James A. Gould, leader of this city, is now located in Denver, Col., and doing well. —Pat Conroy, Irish comedian, opens with Judson's Comedy co. in Auburn, N. Y. June 1 for a Summer tour.

WOONSOCKET.—OPERA HOUSE (George E. Hawes, manager): Charlie's Aunt 2; will close the season of this house.

## TENNESSEE.

KNOXVILLE.—STAG'S THEATRE (Pritz Staub, manager): Mrs. John Drew is billed for 20, 21 —ITEM: Forepaugh's Circus was in the city 7 and drew crowds.

## TEXAS.

HUNTSVILLE.—HENRY'S OPERA HOUSE (John Henry, manager): Peril April 20; by local amateurs, benefit of City Cemetery; receipts, \$100.

DALLAS.—OPERA HOUSE (George A. Amy, manager): The Chimes of Normandy 2, 12, and matinee 2, was presented for the benefit of the Texas 2-6. A local organization of talent of this city, to large and pleased audiences. The presentation reflects great credit on Mrs. Maybelle Armstrong, who directed the production. Special mention is due Eileen Bright for her superb rendition of the role. —ITEM: Her acting and vocalization eclipsed many of our light opera singers. Virgie Storey, who acted the part of Serpette, was very clever, as well as Jessie Bright as the Basil and Dick Chalmers as Gaspar.

WACO.—GLENDALE OPERA HOUSE (J. P. Gandy, manager): After a very prosperous season, the house is closed and will remain dark until next season. During the Summer it will be thoroughly renovated, and many improvements made. —ITEM: AUTODRUM (C. W. Hobson, manager): The Lyceum Dramatic on April 20-21, opened the Summer season here and played the house nightly, playing at popular prices. Kipling, magnum, 20-21, and the Imperial Opera Co. 20 week. Manager W. H. de Roy left 2 for San Antonio to open the Summer season there.

AUSTIN.—MILLETT'S OPERA HOUSE (Kesby and Waizer, managers): Dark.

YOKUM.—OPERA HOUSE (Levy and Turner, managers): Paul Alexander Johnson, the mind-reader, April 20; large house. Siege of the Alamo (local) 21; small but appreciative audience.

## UTAH.

SALT LAKE CITY.—Sousa's Band, assisted by the Mormon Tabernacle Choir, gave a grand concert 2 in the Tabernacle. —ITEM: SALT LAKE THEATRE (C. S. Bentz, manager): Blasian turned people away 2, and drew a large audience 2, with his "spiritual" espouse. Mr. Blasian will go on the road for a short season. —ITEM: Nearly all the co. will go for May at the Salt Lake Theatre have been canceled. —The bathing resorts are now drawing many people, although not formally opened.

## VERMONT.

RENNINGTON.—OPERA HOUSE (F. M. Tiffany, manager): The Abominator in The Sultan's Favorite 2; small audience. Al. G. Field's Minstrels 2.

MONTPELIER.—BLANCHARD OPERA HOUSE (S. Blanchard, manager): Howe-Lavin Concert co. under the auspices of the Apollo Club 2.

## VIRGINIA.

DANVILLE.—ACADEMY OF MUSIC (Orrin A. Neal, manager): Hilda Vernon week of 7, with her co. is playing her repertoire at popular prices to large and well-pleased audiences.

## WASHINGTON.

SEATTLE.—THEATRE (John W. Hanna, manager): T. M. A. benefit April 20; large house. The feature of the entertainment was the presentation of the third act of Brutus with the talented young tragedian, Colonel W. J. Fife, of Tacoma, in the leading role. The Mendelssohn Quartette Club concert 2; good house, well-pleased audience. —CORCORAN'S THEATRE (R. E. French, manager): The Corcoran 2-5; satisfactory business. The scenic effects are deserving of mention. —ITEM: Much credit is due to Colonel W. J. Fife for his untiring efforts in making the T. M. A. entertainment a success. He personally directed the staging of Brutus and the characterization of Brutus was creditably enacted.

SPokane.—ADMIRALITY (Marry C. Hawes, manager): James O'Neill in Monte Cristo and Virginia April 25-27. The audience, though small, was enthusiastic, Mr. O'Neill being called before the curtain a number of times during each performance. The Music Concert co. was deserving of a larger house than it received on 25. The entertainment was excellent. The Black Crook was presented 26-27 to large houses.

## WEST VIRGINIA.

WHEELING.—OPERA HOUSE (F. Rieser, manager): Sousa's Concert Band 4, rendered a popular programme to an enthusiastic audience. Miss MacMaster received a double encore. Robin Hood, too, booked for 22. —GRAND OPERA HOUSE (Charles Peiner, manager): Rice and Barton's Comedians 2, 8; drew good business and pleased.

ROUNDTREE.—CITY OPERA HOUSE (John Higgins, manager): The Merry Comedy co. week of April 26, fair business. Tony West and wife (Carrie Lee Mooney) will go out with their own company called the Royal Comedy co. about the middle of July. They have booked all the Fair towns in this section.

## WISCONSIN.

MADISON.—POLELL'S OPERA HOUSE (Edward N. Peller, manager): Agnes Herndon appeared in La Belle Marie 2.

OMAHA.—GRAND OPERA HOUSE (J. E. Wilkinson, manager): Thomas W. Keene in Othello to a good house 4. 8 Bells, 4-6; packed houses.

SPRINGFIELD.—CITY OPERA HOUSE (Sherman Brown, manager): True Blue 2, 2, assisted by local talents under the auspices of and benefit for Racine Light Guards. Large business and a snug sum received. 3 Bells 5; S. R. O.

JANESVILLE.—EVANS' GRAND OPERA HOUSE (A. C. Jenkins, manager): Local co. in Pirates of Penzance 2, 2 to fair-sized houses. Agnes Herndon appeared in La Belle Marie 2.

CHARLES.—GRAND OPERA HOUSE (John Higgins, manager): Belle Archer in An Arabian Night 2-3; good house 2. —ITEM: Redmond Dramatic co. have closed their season at Shell Lake owing to hard times.

CHIPPENEA FALLS.—OPERA HOUSE (W. H. Stoddard, manager): A Turkish Bath April 20; good-sized houses. Agnes Herndon appeared in La Belle Marie 2.

LEWISBURG.—OPERA HOUSE (Haller Brothers, managers): A Turkish Bath 2; big business. Chap-erop Co.; Sackett Comedy Co. 20-21; Capt. Jack Cranford 20. —ITEM: Redmond Dramatic co. have closed their season at Shell Lake owing to hard times.

CHICAGO.—OPERA HOUSE (John D. Mishler, manager): Belle Archer in An Arabian Night 2-3; good-sized audience. —ITEM: Redmond Dramatic co. week ending 2, at popular prices to good business. Pirates of Penzance 2, 2 to fair-sized houses. —ITEM: Riley announced the Turner co. for 2 and tendered the stars hands a profit. During the evening Mr. Riley was presented with a fine case by the employer. Mr. Riley leaves the house with the best wishes of the patrons. Mr. Strasslipska has arrived and will assume control of Roland Reed, booked for 21, has canceled. —ITEM: PINEAPPLE.—OPERA HOUSE (E. Erb, manager): Thomas W. Keene April 20; a Turkish Bath 2; fair-sized audience. Is Marriage a Failure 2.

DETROIT.—WILSON'S OPERA HOUSE (R. H. Wilson, manager): Ada Van Etta in La Belle Marie, 20-21, and Marie Arch 2, 2; to good business. Pirates of Penzance by an amateur co. 2, 2 to big business.

POUDRE DU LAC.—CRESCENT OPERA HOUSE (P. E. Shaber, manager): Thomas W. Keene April 20 in Richard III to a good house. A Turkish Bath 2-3; fair-sized audience. Is Marriage a Failure 2.

ELKHORN.—WILSON'S OPERA HOUSE (R. H. Wilson, manager): Ada Van Etta in La Belle Marie, 20-21, and Marie Arch 2, 2; to good business. Pirates of Penzance by an amateur co. 2, 2 to big business.

POUDRE DU LAC.—CRESCENT OPERA HOUSE (P. E. Shaber, manager): Thomas W. Keene April 20 in Richard III to a good house. A Turkish Bath 2-3; fair-sized audience. Is Marriage a Failure 2.

WINNIPEG.—SHAW THEATRE (W. H. Smith, manager): Due to Roland Reed 2, 2; James O'Neill 20.

QUEBEC.—ACADEMY OF MUSIC (Theo. St. Hilaire and Co., managers): The French Opera co. presented Les Cloches des Corneilles to a packed house 2.

MONTRÉAL.—ACADEMY OF MUSIC (Thomas Sandler, manager): Mrs. General Tom Sander's co. 2; pleasing entertainment; business night. Dr. Bill 2; fine house.

MONTRÉAL.—ACADEMY OF MUSIC (Henry S. Morris, manager): Anna in La Belle Marie 2, 2; to good business. —ITEM: Blasian 20-21, and La Vieille 2, 2; to good business. —ITEM: Blasian 20-21, and La Vieille 2, 2; to good business.

OTTAWA.—GRAND OPERA HOUSE (John Ferguson, manager): Dr. Bill 2; large and well-pleased audience. The Beggar Student, by the Ottawa Amateur Operatic Society, 2-6, was a brilliant success, and drew large and enthusiastic audiences. —ITEM: BIRDS.—GRAND OPERA HOUSE (John Ferguson, manager): Dr. Bill 2; large and well-pleased audience. —ITEM: The Beggar Student, by the Ottawa Amateur Operatic Society, 2-6, was a brilliant success, and drew large and enthusiastic audiences. —ITEM: BIRDS.—GRAND OPERA HOUSE (John Ferguson, manager): Dr. Bill 2; large and well-pleased audience. —ITEM: The Beggar Student, by the Ottawa Amateur Operatic Society, 2-6, was a brilliant success, and drew large and enthusiastic audiences. —ITEM: BIRDS.—GRAND OPERA HOUSE (John Ferguson, manager): Dr. Bill 2; large and well-pleased audience. —ITEM: The Beggar Student, by the Ottawa Amateur Operatic Society, 2-

# THE NEW YORK DRAMATIC MIRROR

[ESTABLISHED JAN. 4, 1870.]

THE ORGAN OF THE AMERICAN THEATRICAL PROFESSION.

1612 BROADWAY, COR. FORTIETH STREET.

HARRISON GREY FISKE,  
EDITOR AND SOLE PROPRIETOR.

## ADVERTISEMENTS.

Single-line cuts for *advertisements*. Quarter-page, \$10.00; half-page, \$20.00; one-page, \$40.00.  
 Professional cards, \$1.00 for *line* for three months.  
 Two-line ("display") professional cards, \$2.00 for three months.  
 Six months: \$6.00 for *year*.  
 Managers' Directory cards, \$1.00 for *line* for three months.  
 Reading notices (marked "R.") 25 cents per line.  
 Charges for inserting portraits furnished on application.  
 Back page closes at noon on Saturday. Changes on standing advertisements must be made on Saturday morning.  
 The Mirror office is open and receives advertisements every Monday until 9 P. M.

## SUBSCRIPTION.

One year, \$2. six months, \$1.50; three months, \$1.25. Double  
 editions, single copies, 20 cents.  
 Foreign subscription, \$1.50 per annum, postage prepaid.

The Dramatic Mirror is sold in London at Low's Exchange, 37  
 Cheapside, and at American Newspaper Agency, 15 King  
 William Street. In Paris, at the Grand Hotel des Champs and at  
 Brabant, 17 Avenue des Champs. Advertisements and notices  
 may be sent to the Paris office of The Mirror, 44 Rue de  
 Rennes. The Trade supplied by all New Companies.

Remittances should be made by *cheque*, *post office* or *express*,  
 money order, or registered letter, payable to The New York  
 Dramatic Mirror.

The Editor cannot undertake to return unsolicited manuscripts.  
 Remittances to the New York Post Office as Second-Class Matter.

NEW YORK. - - - MAY 29, 1894.

The Mirror has the Largest Dramatic Circulation in America.

## CURRENT AMUSEMENTS.

AMERICAN—*State of Mary*, \$1.00 p. m.  
 BOSTON—*Chorus Girl's Uncle*, \$1.00 p. m.  
 BROOKLYN—*Tarzan*, 90c. p. m.  
 CINCINNATI—*The Painting Show*, 90c. p. m.  
 BOSTON—*State of Mary*, \$1.00 p. m.  
 BOSTON—*Gold Diggers*, \$1.00 p. m.  
 BROOKLYN—*A Trip to Chinatown*, 90c. p. m.  
 CINCINNATI—*Gold*, 90c. p. m.  
 GRAND OPERA HOUSE—*The Painted Wife*, 90c. p. m.  
 BOSTON—*My Aunt Bridget*, 90c. p. m.  
 NEW YORK THEATRE—*Yankee Girl*, 90c. p. m.  
 BROOKLYN—*Yankee Girl*, 90c. p. m.  
 CINCINNATI—*Yankee Girl*, 90c. p. m.  
 BOSTON—*Play on Taxes*, 90c. p. m.  
 BROOKLYN—*The Diamond Diggers*, 90c. p. m.  
 NEW YORK—*Young Folks*, 90c. p. m.  
 BROOKLYN—*Young Folks*, 90c. p. m.

AMERICAN—*State of Mary*, 90c. p. m.  
 CINCINNATI—*Young Folks*, 90c. p. m.  
 BROOKLYN—*Young Folks*, 90c. p. m.

THE cook of *Mme. Ravignan*, of the *Comédie-Française*, forged her maid's name to pass to the *Comédie* and gave the passes to trahison in lieu of her mistress' money, which she pocketed; and we are told that former cooks of *Carvalho*, of the *Opéra-Comique*, and of *Carat*, of the *Vaudeville*, acted in the same way. Which suggests that the artists of the Parisian stage are too fastidious as to the chirographic abilities of the chiefs of their culinary departments. It would not seem unusual that a clever cook should be a skilful imitator.

A BUFFALO colored lad, stage-struck, ran away the other day with an Uncle Tom's Cabin company, but was followed by his parents and taken home. Thus, perhaps, a future generation is saved from an intrinsically-colored Uncle Tom who might appeal for theatrical suffrage from long service with this play. Of course the play itself will run on forever.

CLEMENT SCOTT argued Roger Buchanan by somewhat severely criticizing Buchanan's latest play, and Buchanan retaliated by shooting Scott from the stage. From published accounts of the matter, it would seem that Mr. Scott was actuated by something beyond the merely critical spirit, and it is quite evident that Mr. Buchanan went illegitimately out of his way to respond.

LOCAL burlesque has never thrived in New York hitherto, doubtless because burlesque is an art that few possess. The scenes of the *clowns* now current at the Casino seem to show that there is a field for such entertainments when they are really clever.

JUDGING from the remarks of several of our Boston contemporaries, there is a void at the Hub which only Hamole can fill. For heaven's sake let Boston's wish be granted speedily!

## THRESHING OLD STRAW.

THE New York *Herald* on Sunday printed the opinions of several clergymen on the question "Should Christians Go to the Theatre?"

The question is answered by the fact that a great many Christians do go to the theatre, yet some of the responses of clergymen to the query are interesting.

The Rev. Tugendoh L. Cuvier, of Brooklyn, says the Christian cannot attend the theatre. He declares that the theatre has sent thousands of souls to perdition—though he cannot prove it—and he condemns the theatre almost unqualifiedly. There is a note of professional alarm, however, in his tirade that may explain his illiberality. He says: "In some of our cities theatres are growing more rapidly in number than churches, and theatre-going is increasing more rapidly than church-going." But is the Rev. Dr. Cuvier prepared to show, even on this statement, that there is a lower standard of morality in consequence? He would have great difficulty in establishing any such contention.

But clergymen, of course, like doctors, do not agree. In the same symposium with Dr. Cuvier, Dr. Thomas Aspinwall figures. He opposes church dictation as to attendance upon the theatre. "In my own opinion," he says, "theatrical performances and other forms of worldly amusements are subjects upon which every Christian must act for himself." And he admits that there is much that is good and worthy in the theatre.

Thus the discussion goes on—the narrow, retrogressive and liberal clergymen fanatically condemning things of which, by his own confession, he has no personal knowledge, and the progressive, liberal clergymen, more nearly in touch with the spirit of his time, recognizing that which is good in the theatre and commanding it.

The theatre will hereafter prosper, as it has prospered in the past, in accordance with its deserving. The great mass of the people support the theatre, and the great mass of the people are by no means vicious, depraved, or lost to morality.

## THE RECORD BROKEN.

LAST week's issue of *The Mirror* was a record-breaker in respect to advertising. It contained 365 advertisements, which filled 45½ columns. This was a remarkable showing of professional activity, and at the frag-end of the regular dramatic season, too. This week *The Mirror* is again enlarged to twenty-four pages, the press of advertising requiring it in order that there may be no curtailment of the usual news, department, and other reading matter.

## PROBLEMY FIVE.

WALTER—"Will you take tea or coffee?"  
 ACTRESS—"I always take coffee—because it costs less."

HOSTESS—"I prefer tea—because it doesn't cost so much."

—  
 HE AND SHE TALKED ON.

HOSTESS—"I can't go on. I haven't any make-up."

HOSTESS—"What are you playing to-night?"

HOSTESS—"The food is—"

HOSTESS—"Go right on. Never mind the make-up—World."

—  
 A COUPLE OF THOUSANDS.

HOSTESS—"Johnson made quite a hit when he made his first appearance on the stage."

"What was his part?"

"The Ghost in Hamlet: He appeared the other night—of time, and the effect on Hamlet was very fine."—Zeta.

—  
 A GHOST.

HOSTESS—"I wonder if it has a ghost of a show now."

"No—'d'you?"

HOSTESS—"P. T. Barnum."—Zeta.

—  
 BARNUM & BAILEY.

HOSTESS—"How did you like the play last night?"

ACTRESS—"Oh, an awfully jolly play. Five acts and long waits. Started a whole box of cigarettes between acts. Don't know when I have so enjoyed myself. Best play I've seen for a long time."—Zeta.

—  
 A QUIXOTE.

HOSTESS—"I can't tell you what it is all about."

SHAKESPEARE—"But tell me—if you can."

"It's all the world's a stage."

HOSTESS—"Who's the property man?"

—  
 TOPSY.

HOSTESS—"When the landlord says the actors all

With bills unpaid from his portals go,

He borrows him how bad the world must be

To be compared to a floating shop."

—  
 DUSTY TRAIL.

HOSTESS—"Miss Vassar—'Why is it that elderly women are

selected to act juvenile parts?"

MISS BURRUS—"Because they wouldn't be acting

If they played first old women."

MISS VASSAR—"Oh, I see! The novices have to

play old women first so as to learn how to act."

## PERSONAL.

LACY.—Harry Lacy was ill all last week at the Sturtevant House.

GILMOUR.—J. H. Gilmour will play Brahman, the part originated here by Henry Miller, in *Sowing the Wind*, at the Columbia Theatre, Boston, in the Fall.

BOYD.—Annie Boyd, who appeared last season in *The Prodigal Daughter* and *The Voyage of Suzette*, sailed for Ireland, her home, on Friday on the *California*. She will return in September to marry a Mr. Johnson, a New York business man, and will retire from the stage.

KIMBALL.—Grace Kimball, leading lady of E. H. Sothern's company, has engaged passage on the *New York* for May 30. Her mother will sail a week earlier on a slower boat.

REAMER.—Lawrence Reamer is assisting Franklin Fyles in the theatrical criticisms of the *Sun*.

TAVER.—Marie Taver has been engaged to sing at the forthcoming musical festival at the Madison Square Garden.

SHAW.—To celebrate the anniversary of the production of *1492* in New York, Richard Harlow, "the daisy Queen of Spain," will give a reception at his apartment in the Savilleton West Fifty-eighth Street.

FOX.—Della Fox spent Friday in New York, appearing with De Wolf Hopper at Trenton, N. J., in the evening.

MANZ.—E. D. Manz, manager of Evans and Hovey, is on the Atlantic, outward bound.

GERSON.—In June Edmund Gerson will go to London, Paris, and Berlin.

HAMMERSTEIN.—Oscar Hammerstein was sick upon last week owing to the fact that his young daughter, who is suffering from appendicitis, was operated upon by Dr. Bull. At last accounts the child was improving.

KENNEDY.—H. A. Kennedy, the popular comedian, has reached town and is considering several offers for next season. For four years Mr. Kennedy has been with Charles Frohman.

FROHMAN.—Charles Frohman will sail for Europe on Wednesday.

BAGG.—Henry Bagg is seriously ill with blood poisoning at 102 West Twenty-eighth Street. Mr. Bagg is an English actor, who played all the *titles* in *The Prodigal Daughter*, and was understudy for Leonard Boyce.

GALLAIX.—Week after next Alberta Galliaix will become leading lady of the stock company organized for the Summer season at the National Theatre, Washington.

TYLER.—George Tyler (Signor Tagliari), the light opera tenor, has returned to Detroit, his home.

FROHMAN.—George E. Frohman has rented his Mr. Vernon home, and has moved to 242 West One-hundred-and-thirty-first Street. Mr. Frohman has become a full-fledged New Yorker, because he is obliged to be in town to look after the great amount of business he will have on his hands during the Summer.

PUFFY.—Dr. George Puffy and his wife, Fanny Kite, are resting in New York.

BATMAN.—Victory Batman has been engaged to appear in support of Otto Skinner.

HALE.—Daniel Hale has engaged that gifted young actor, Walter S. Hale, to play leading juvenile parts in the Lyceum stock company next season.

PITOU.—Augustus Pitou was at his country place at Lake Simcoe, Canada, all last week. He is expected in town in a day or so. Mr. Pitou will be too busy this Summer to go again to Canada; he will locate his family within an hour's distance of the city.

RUSH.—A gold mine in the far West has been named the Baden, in honor of Isidor Rush, Roland Ross's leading lady.

FILIPPO.—Flora Filippou, formerly of The Bostonians, will appear in *The Skating Rink* when the farce is produced at the Fourteenth Street Theatre next week.

GODFREY.—Nat C. Godfrey closed his season on Saturday. He will sail for England this week. His health is improved.

HAYMAN.—Alf. Hayman will go to California this Summer.

HUMPHREYS.—Joseph Humphreys narrowly escaped arrest in Central Park on Saturday morning for riding a horse at break-neck speed.

GUINN.—Mrs. Berlin-Gibbs, leading lady of The Western Girl I Left Behind Me company, has returned to New York, as the company has closed season. Charles Frohman offers to re-engage her for next season.

BARRON.—Austin Barron desires it to be known by the public in general and the theatrical profession in particular, that he has declined to edit the second number of "The Gallery of Players" which the *Illustrated American* purpuses issuing.

SPENCER.—Ella Spencer, of the Coon Hollow company, is a handsome young octoroon, and claims the distinction of being the only colored soubrette on the American stage.

MAYER.—Marcus Mayer will depart for England on May 30.

CARRE.—Edith Carre is cast for the part of Agatha Melanchon in Mr. French's production of Sister Mary at the American.

## THE AMERICAN

"I have received 451 answers to *The Mirror* last week, calling for colored talent. Some of the applications are unique both in the construction and the style of auto described." JAMES P. HANNA, General Manager Primrose and West's attractions.

NEW YORK, May 21, 1894.

## VIEWS OF BOOKS.

"A Moral Story." A novel, by Sigmund E. Aleksand. Green Apple Publishing Company.

The reader of this volume who perseveres to the end will not wholly regret the time spent, although the reading is not particularly instructive or directly amusing, or strongly dramatic. The author writes of possible phases of life in Boston—of Boston has a Bohemia—but the story is as atmospheric of Boston as anything else in it; becomes a local narrative only at home and some local narrations form one branch of their steady insistence upon small business and their adherence to petty motives. The hero of "A Moral Story"—although the significance of this title for the book, by the way, does not clearly appear—is an artist and writer. He does not introduce to any evidence of his artistic talents, but as a writer he daily contributes to a local paper a "serial," so-called. In his parades he can bring above the vulgar work a day's idea of things done until his soul is hurt by his own writing.

TAVER.

—

SHAW.

—

—

—

—

—

—

—

May 19, 1894

## THE NEW YORK DRAMATIC MIRROR.

## DRAMATISTS' MEET AND DINE.

There was a meeting and supper at the Dramatists' Club last Thursday evening. Bronson Howard gave a graphic description of the trip to Washington of the legislative committee.

He dwelt upon the respectful hearing and general courtesy extended to the committee by the Committee on Patents, and called particular attention to the zealous devotion to the committee's interests and welfare on behalf of the Hon. Amos J. Cummings.

Mr. Howard remained in Washington several days after the other members of the committee had departed, and reported that Senators Hill and Gray had expressed the opinion that there would be no difficulty in passing the bill so far as the Senate was concerned. Mr. Howard also reported that the Committee on Patents, with the possible exception of one member, were all in favor of the bill, and had promised to have it introduced in the House on the day set aside for the discussion of bills referred to the Committee on Patents.

J. I. Clarke made a humorous speech in which he contrasted the eloquent and rhetorical flights of Mr. Howard before the congressional committee to the silent intensity and the picture-que appearance of David Belasco.

In the course of the supper that followed the business meeting, Henry Guy Carleton in behalf of his fellow members, presented an exquisite inkstand to Charles Barnard as a token of appreciation of the zeal and fidelity with which he has displayed in the interests of the American Dramatists' Club. The inkstand is made of pure crystal containing bubbles that have been blown in it at regular intervals, and it is the only specimen of its kind in the country.

Mr. Carleton said that the moment they sped it at Tiffany's he said to Mr. Paulton, "Let's take this stand," and Paulton, who does not believe in piracy, replied, "It can't be done. Carleton, there are three men looking at us."

Mr. Barnard, in acknowledging his great pleasure at the receipt of the gift said that he had worked hard in the interests of the Club, because his own path as a playwright had not been strewn with roses, and he wished to make the path less thorny for younger playwrights. He expressed his gratification in knowing that the Dramatists' Club had been organized on a permanent footing, and thought there was a great future in store for it.

Among those present were David Belasco, W. C. Bellows, Charles Bradley, C. R. Clifford, Charles T. Dazey, Dore Davidson, Thomas Frost, Charles Foster, Leopold Jordan, Charles Klein, Albert Kennedy, Harry P. Mason, J. J. McCloskey, Colonel Milliken, Edmund A. Paulton, Paul M. Potter, Richard A. Purdy, Edwin Milton Rovle, E. E. Rice, Fred. W. Sidney, John A. Stevens, Howard P. Taylor, and B. B. Valentine.

The petition to Congress has been signed by thousands of influential members of the theatrical profession. Among the numerous managers who are in favor of the proposed amendment are A. M. Palmer, Daniel Frohman, Charles Frohman, Hoyt and McKee, R. F. Keith, Henry C. Miner, T. Henry French, F. F. Proctor, Henry E. Abbey, Al Hayman, Edwin Knowles, Joseph Franklin, John Stetson, Charles H. Thayer, J. Wesley Rosengrant, Lederer and Canary, David Henderson, and John B. Schofield.

The Dramatists' Managers correspondents have given extensive circulation to the petition and have obtained the signatures of nearly all the local managers and of the members of traveling companies throughout the country. These signatures have been carefully classified and will be incorporated in a pamphlet now being printed by the Dramatists' Club, and which will be duly forwarded to every member of Congress. This pamphlet will contain the petition and set forth the object of the proposed amendment.

Many managers have complied with the request of the Dramatists' Club, to fill in answers to a series of questions regarding their financial loss by piratical productions under our present Copyright law. A. H. Palmer estimates his losses to be about \$600,000; and Charles Frohman about \$60,000. One and all have authorized the club to use their names as heartily advocating the proposed amendment. The majority of the managers declared that they have been such that they have given up all attempt to protect themselves under the copyright law by legal process.

## RAINBOW STRETCHED HIGH.

Manager F. Ziegfeld, Jr., writes from San Francisco under date of April 30 as follows: "I wish to thank you for your kindness relative to the Montgomery matter, and I take pleasure in saying that we have stopped him. We had Montgomery arrested and locked up in jail over night. The trial is set for to-day. It will be remembered that Montgomery appropriated the name of Sandow, giving it a slight variation in spelling, and succeeded in fooling the press of San Francisco until the deception was exposed by Mrs. Mason. Next season, by the way, Sandow will head a big specialty company under Manager Ziegfeld's direction. His tour will begin in October."

## COON HOLLOW.

C. E. Callahan's new drama of Kentucky and Tennessee life, *Coon Hollow*, was given a trial performance at Aurora, Ill., on the 10th inst. Besides a strong cast, there was a band of twenty plantation singers and dancers, called "The Coon Hollow Seminoles." *Coon Hollow* opened on Sunday night at the Haymarket Theatre, Chicago. It will be played next week at Haylin's Theatre in the same city.

Clifford Denslow, heavy and characterful, *Adress Mason*.<sup>6</sup>

## THE WILD WEST SHOW.

Buffalo Bill's Wild West Show and Congress of Rough Riders opened at Ambrose Park, South Brooklyn, last Saturday afternoon before an audience of 15,000 people. The grounds are well laid out, and the seats are all covered. The entrances and exits have been arranged so that the audience can be dispersed in a few minutes. The arena covers four and a half acres, giving ample room for a realistic reproduction of out-door feats of horsemanship.

The entertainment opened promptly at three o'clock with a grand entry of the entire company, including the Indian riders from the Sioux, Comanches, and other tribes. In the review were also American cowboys, Russian Cossacks, Mexican, Arabs, American negroes, and cavalry detachments from the regular armies of America, England, France, Germany, and Russia. The varied array of uniforms and costumes worn by those participating in the parade resulted in a most picturesque ensemble.

The review was followed by the remarkable rifle shooting of Annie Oakley, who with few exceptions hit every glass ball and clay pigeon she shot at. Johnnie Baker also gave a splendid exhibition of marksmanship by the infallible accuracy with which he shot glass balls while standing on his head.

There was no more brilliant marksman in the show, however, than Buffalo Bill, who, while riding around the arena on a fiery broncho, only missed three balls out of a whole basket full that were thrown in the air by a rider who accompanied him. Col. Cody also distinguished himself in the exhibition of how cowboys lasso bronchos ponies in the Wild West.

Other interesting features of the entertainment were the horse races between a cowboy, Cossack, Mexican Arab, and Indian mounted on the horses of their native birth; and the bundle races and races between Indian boys on ponies. Then there were diverting exhibitions of expert horsemanship by Russians, Arabs, cowboys, and Mexicans.

A great deal of interest was manifested on the part of the audience in the vivid and faithful reproduction of the battle of the Little Big Horn, in which the gallant Custer and his associates were surprised and annihilated by the Indians. The attack on the Deadwood coach and settlers' cabins by Indians also proved an exciting episode.

Especially brilliant was the military musical drill by the cavalrymen of all nations. The buffalo hunts and the exhibition of "bronchobusting" and bucking ponies seemed to arouse particular enthusiasm among the contingent of the rising generation that attended the entertainment.

During the cavalry drill Bryan Lynn, one of the Royal Irish Lancers dropped from his horse while passing the grand stand. He was picked up by one of his companions, and with the aid of several policemen was carried out of the arena. He died in about two hours, and the surgeon in charge declared his death was due to heart disease.

With the exception of this sad occurrence the Wild West Show proved a most enjoyable out-door entertainment from start to finish, and Colonel Cody was repeatedly cheered at the close of the performance.

## THE BARNES THEATRICAL.

A week from Thursday the testimonial in celebration of Manager William Barnes' twenty-fifth year in the theatrical business will take place at the Boston Theatre. The committee of arrangements, which is headed by John J. McNally, comprising sixteen prominent men, while the anniversary committee is made up of Governor Granville, Mayor Matthews, the Boston Board of Aldermen, and a hundred leading citizens, while Mr. Barnes' theatrical brethren in New York, Boston, Philadelphia, and other cities are largely represented. The performance will be in keeping with the distinguished auspices, and it will unquestionably be the biggest benefit bill arranged anywhere this season. As Mr. Barnes enjoys great popularity among Bostonians and as the season will be a memorable one apart from the exceptionally strong nature of the attractions to be presented, there is no doubt that the affair will be as successful in a pecuniary sense as Mr. Barnes' friends could possibly desire.

## THE FORTY-EIGHTH TOUR.

Manager Myron B. Rice says of his preparations for the forthcoming tour of Mrs. Potter and Kyrie Bellows: "Our season will open at the Baldwin Theatre, San Francisco, on July 2. After playing there two weeks we shall tour the Coast, including Portland and Vancouver, thence working our way East by way of Ogden, Salt Lake and Denver, reaching Chicago on Nov. 2. There we shall play at the Schiller. After that we shall travel over the Greenwall circuit in the South. I have a complete season of fifty weeks booked solid. With the members of the company I shall start for Frisco on June 10."

## PATRICK AND THE KID.

Patrice, who played Flirt in *A Trip to Chinatown* at the Madison Square Theatre three hundred and fifty times, has been especially engaged by Messrs. Hayes and company to appear in the title role of *The Kid*. Adèle Purvis Guri will also be a strong feature of this attraction. This young performer does a serpentine dance on a revolving globe, and will introduce many other startling novelties. Messrs. Hayes and company are now booking time for *The Kid*. They make their headquarters at Winnett's Exchange, 47 West Twenty-eighth Street.

## IT BROUGHT THEM.

Thanks to our advertisement in your valuable paper we have received several offers for next season." Best Coors.

## LETTERS TO THE EDITOR.

## CHALLENGER PROOF.

ATLANTIC CITY, N. J., May 6, 1894  
Sir—I am peculiarly fascinated with this person, Emmet C. King, who writes you from Cincinnati to issue of *The Mirror*. I denounce to it a recent issue of *The Mirror*, a denounce to it as a lie, pure and simple, and I enclose you a letter showing that I have deposited two hundred and fifty dollars (\$200) with Joseph H. Barton, proprietor of Hotel Dennis, Atlantic City my permanent address for substantiation of his charge. When he does this I stand ready and willing to settle the issue with this person in any manner or at any place he may desire. Believe me, faithfully yours,

J. W. ELLIS.

## COMPLAINTS OF NEGLECT.

SAN FRANCISCO, May 6, 1894  
Sir—I broke my knee by accident on March 20 while performing *Tempe* in the Black Crook at the Elks' Theatre here. I made the hit of the accident occurred I was treated like a dog by the business manager of the company. Had it not been for the good old Elks I should have died here. This is my thirty-third year in the theatrical business and I never saw a human being treated half as badly. Had either Mr. Springer or Mr. Wells been with the company it would have been different. Yours, at the German Hospital, San Francisco, 2,600 miles from home. CHARLES P. O'BRIEN.

## THE HOUSE ON THE MARSH.

NEW YORK, May 6, 1894  
Sir—I notice in your Notes and Queries department of May 5 an answer to E. W. Clinton, Chicago, concerning the dramatization by Mervyn Dallas of Florence Warden's novel, "The House on the Marsh." Allow me to say that the copyright was secured in his dramatization by himself at Washington, D. C., in 1892. Furthermore, that I have recently purchased the play from him, and the copyright has been transferred by him to me and registered in my name at the Library of Congress. Will you oblige me by inserting this statement in your valuable paper?

Very respectfully yours,

L. RAYMOND GOTTLIEB.

(Mr. Dallas' copyright is good for whatever of original work his dramatization contains. Nobody can appropriate that part of it without infringing. Set the facts remain that Miss Warden's novel is open to dramatization by anybody, and that there is no exclusive property to the title in this country.—*Editor, Dramatic Mirror.*

## RELATIONS OF VON BULOW AND WAGNER.

MOSCOW, April 20, 1894  
Sir.—Having noticed an article in *The Mirror* dated Feb. 26, I beg you to rectify an erroneous fact mentioned therein, viz.: that after the late Dr. von Bulow's divorce from his first wife and her marriage to Richard Wagner the friendship between von Bulow and Wagner always continued.

I can attest from good authority that every person so far related between them ceased from that time, although von Bulow's appreciation of Wagner's work remained unchanged.

I consider it my duty to attempt an effort to secure a correction in the American press, as has already been secured in the French newspapers, which had with equal unanimity reproduced the same error.

Expressing the hope that you will not refuse to restore the truth with a simple statement of fact, I am, with perfect consideration,

MARIE BISSET.

## THE DEADHEAD EVIL.

BALTIMORE, May 6, 1894  
To the Editor of the *Dramatic Mirror*:

Sir—I should like to make a suggestion through the columns of your valuable paper upon a point of vital importance to all local theatrical managers and traveling combinations and to the dramatic profession in general, touching the ever-increasing cost of the deadhead system.

During the present season in prominent cities it has come to my personal knowledge that at least a thousand deadheads, mostly for window privileges, have been secured in the French newspapers, which have had with equal unanimity reproduced the same error.

Expressing the hope that you will not refuse to restore the truth with a simple statement of fact, I am, with perfect consideration,

MARIE BISSET.

## THE DEADHEAD EVIL.

To the Editor of the *Dramatic Mirror*:

Sir—I should like to make a suggestion through the columns of your valuable paper upon a point of vital importance to all local theatrical managers and traveling combinations and to the dramatic profession in general, touching the ever-increasing cost of the deadhead system.

During the present season in prominent cities it has come to my personal knowledge that at least a thousand deadheads, mostly for window privileges, have been secured in the French newspapers, which have had with equal unanimity reproduced the same error.

Expressing the hope that you will not refuse to restore the truth with a simple statement of fact, I am, with perfect consideration,

MARIE BISSET.

## A FEW QUESTIONS.

ST. LOUIS, April 6, 1894  
To the Editor of the *Dramatic Mirror*:

Sir—I am, and have been for 5 years, a regular reader of your very able conducted journal, and therefore make bold to ask you who and what is Alfred Ayres, the writer of the letter on the deficiencies of some actors in this country. *Editor* is he an actor? And if so, where and with whom has he played?

The reason I ask these questions is that I have been absent a few years, and before coming I would like to take lessons from some capable instructor. When I was an actor in this city some seven years ago, I took lessons from an actor named Loudon McCormick, but he confined his instructions to declamation entirely, so that when I joined a regular company the manager called me a spouter, and informed me that the correct way to spoil an actor was to teach him elocution. This can't be so, Mr. Editor, for all the teachers whose advertisements I have seen make the teaching of elocution a matter of prime importance, though I suppose to Mr. Ayres' taste deportment has more to do with it.

By the way, can you tell me if Mr. Ayres is a master of the deportment? Is he like Mr. Turvey? Is he at his finger-tips, and at the top of his cranium, and the bottom of his feet, when he does an *adieu*? And can he teach me how to do an *effective death scene*? This, I understand, may be one of the qualifications of an actor. But then he has nothing at all to do with them. My first teacher, Mr. McCormick, was a foolish spouter, and after a selection of laggs and cusses of Tracy Faunt, he had no respect to an actor should desert himself to his manager, his landlady, and above all to the treasurer of his company.

During my experience as a "trouper" I met a great many old-timers who scoffed at the idea of acting being taught anywhere but at rehearsal, and commended by taking lessons in elocution they would be "cooled forever," as they would decline the guess old actors are not well disposed toward teachers, especially those who have had no actual experience on the stage.

With these young people have the dramatic schools in New York. Do they have any difficulty in procuring engagements with first-class managers? Or do they have to "carry the banner" and the poor fakir who had to call on the Relief Fund for aid during the past Winter?

I think there is quite an opening in this town for several teachers. There is a great dearth of general employment here at present, and as the doors of the named and unnamed saloons, I don't see why the opening of a school here wouldn't be a wise investment.

Either Mr. Ayres or Mr. McCormick could be induced to come here, I feel that they would be successful, and if some young and hardy actress was to open a college she would be a great success of it. The foregoing information I give for the benefit of the user, and I require a line addressed to me in care of *THE DRAMATIC MIRROR* will receive immediate attention.

Yours respectfully,

WILLIAM LYON.

ANAMURS.

Amateur theatricals have been brisk in Philadelphia the entire season. The Franklin Studio of Music, Art, and Languages gave an elaborate program on April 30 at the Academy of Fine Arts. The farce *American Fascination* was a fitting finale to a delightful evening. Sue Dercum, a young woman of handsome presence and possessing ability made a hit as Mrs. Ondorgo Jones.

The Altair Dramatic Club presented the comedy, *R. I. Recently*. The parts were taken by William S. Ward, W. Howard Thomas, Everett J. Chapman, John A. Hobart, Mandie M. Phillips, Benjamin E. Morris.

Croswell, Mich., is to have an amateur dramatic club.

The junior societies of Vicksburg will appear in a series of Henry Irving's plays.

The Confederate Spy was presented last Friday evening at Union Opera House, West New York. The cast included Edwin S. Tandyford, John S. Ward, Jr., Elmer C. Carey, J. H. Wilton, J. H. Ferne, F. F. McDonald, C. J. Soden, William Hatch, Addie Fisher, J. McKenney, and Dora Rager.

First-class cabinet photographs of actors and actresses can be obtained from Supply Department, DRAMATIC MIRROR. Price 25 cents each.

## GENERAL DRY GOODS.

## BILLIARD, BILL'S FURNISHINGS, ETC.

Extensive Reductions throughout our entire establishment of New and Desirable Goods.

Manufacturing, 23rd, 24th, 25th, 26th, 27th, 28th, 29th, 30th, 31st, 32nd, 33rd, 34th, 35th, 36th, 37th, 38th, 39th, 40th, 41st, 42nd, 43rd, 44th, 45th, 46th, 47th, 48th, 49th, 50th, 51st, 52nd, 53rd, 54th, 55th, 56th, 57th, 58th, 59th, 60th, 61st, 62nd, 63rd, 64th, 65th, 66th, 67th, 68th, 69th, 70th, 71st, 72nd, 73rd, 74th, 75th, 76th, 77th, 78th, 79th, 80th, 81st, 82nd, 83rd, 84th, 85th, 86th, 87th, 88th, 89th, 90th, 91st, 92nd, 93rd, 94th, 95th, 96th, 97th, 98th, 99th, 100th, 101st, 102nd, 103rd, 104th, 105th, 106th, 107th, 108th, 109th, 110th, 111

## TELEGRAPHIC NEWS

## CHICAGO.

A Little Garryowen—A Strenuous Comedy—in the Theatres of the Great Western Towns.

[Special to *The Mirror*.]

CHICAGO, May 14.

This city can boast of an Elbridge T. Gerry on a small scale in the person of President John G. Shortall. It has been President Shortall's custom to devote his attention, as the head of the Illinois Humane Society, to abused horses and other animals, but he occasionally takes a crack at the local stage, and Managers Hayman and Davis, of the Columbia, are always his victims. When Regalocita was at that theatre with Miss Helyett she was stopped at President Shortall's orders. Now she is there again with Venus, dancing with Graissa and Preciosa, two other happy little girls, her sisters, and warrants were sworn out Friday for the arrest of Messrs. Hayman and Davis and the mother of the children. Mr. Davis was on his farm and Mr. Hayman is in Europe, but the former and the mother appeared in court Saturday and were ordered to stop the dancing of the children. This they agreed to do and have done. Meanwhile the fact remains that the little Beach sisters, aged five and seven, respectively, are singing and dancing five times a day at Frank Hall's Casino, and the little Shaffers, who were at the Auditorium all last Summer and are now at McVicker's, have never been molested. It seems queer.

W. C. Crosby, a well-known comedian, who was with A Bunch of Keys, is in a demented condition at the Argyle Hotel here. He came from the county hospital, where it was said his brain had been turned by discouragement. The hotel people are keeping him for charity's sake, and The Actor's Fund will be appealed to for aid. It is a worthy case.

Harriet Eastman, a well-known local journalist, has left the editorial staff of the *Evening Post* to accept her old position of dramatic editor of the *Evening Journal*. She is one of Chicago's brightest writers. Her predecessor on the *Journal*, Librettist Harry B. Smith, goes to New York.

Charley's Aunt appears to have hit them very hard at Henley's, and the theatre is crowded at every performance. The play will surely run all Summer. The most artistic work is done by that clever actor, W. J. Ferrgrave.

I have before me a copy of the Chicago *Times* of over twenty-six years ago, and it contains an advertisement to the effect that Maggie Mitchell will appear at McVicker's in *The Devil of a Day*, "supported by the fine young actor, J. W. Collier." And the last time I saw James he said he was but twenty-three.

The Milk White Flag celebrated its fiftieth performance at the Grand last Wednesday evening, and souvenirs in the shape of permanent ornaments were given away. One man told Percy Gaunt that it was a happy life in a city where there was so much earnest, and Percy believes that the man will now be filling his head with lily of the valley. The play will run until September, come with Tabasco for the hot months. Mr. Hoyt is expected this week.

The Summer season of light opera at popular prices opened at the Schiller last evening before a very large and well-pleased audience. The Beggar Student was presented with a strong cast, and Jane Stuart made a hit in opera. The Black Nun is undertaken and during the Summer the company will give *Tar and Tarzan*, *Orpheus of Hermann*, *Don'ty, Take a Chance*, *Merry War*, *Patricia*, *Amrita*, *Bohemian Girl*, *Fra Diavolo*, *Lorraine*, *Top Van Winkle*, and *Clothes*.

About two years ago William Austin McConnell wrote me a letter on a linen cloth. Since then other historians have done likewise, and to them all I wish to express my thanks. The use of a bottle of good ink eraser and the offices of a first-class laundryman has saved me the purchase of new cuffs for several months.

At the Chicago Opera House Adolph Philips made a hit in *Der Corner Grocer*, and its second week opened up well last night.

Manager David Henderson has engaged Helen Hayes, the comedian with Venus, to take the place of Eddie Fay in his Summer spectacle of *Aladdin*, Jr., and Mr. Fay will spend his Summer in England and in Ireland, "where the cap comes from." He will star next season, we are told.

America goes merrily on to large houses at McVicker's, and the last performance will occur Sunday evening next. The house will then be closed for a brief time to prepare for the opening of Joseph Brooks' stock season in Frank Hall's new comedy drama, *An American Citizen*.

Venus continues to draw well at the Columbia, and will hold the boards until *Sowing the Wind* comes. The living pictures continue to attract great attention.

That well known actor, Peter Jackson, passed through here last week and says he is busy and anxious to meet his fellow star, James J. Corbett, in the ring.

James Shengrow, formerly manager of Frank Wills, has joined the business staff of Gustave Fischbeck, and will be connected with one of the attractions booked from the office in Henley's Theatre.

"Andy McKee is here," writes "Punch" Wheeler from San Francisco, "and tells me Portland is the cheapest place to live in he ever struck. He says he spent six months there, and owes the hotel bill yet. His time was all he spent. The sophisticate in his company smokes certain cigarettes, and the comedian smokes a brand of California wine, as they have all the insurance. Their press agent says: 'Andrew McKee, like General George, is not only a leader, but an

incubator of ideas. Having formerly been an auctioneer, he necessarily has a powerful voice, and it can be heard distinctly on the next block. His rendition of 'Rory the Ripper' in Rob Roy is a masterpiece of character delineation, with only earlaps and tights to deceive you. His 'ad.' will be found on another page of this issue.' 'If Andy came to Chicago with that outfit, what a reception he would have!'

Theodore Thomas, assisted by Mme. Emma Eames, gave his farewell concerts of the season Friday afternoon and Saturday evening at the Auditorium. Mme. Eames refused to talk about Calve.

Edward Adams, the popular manager of the Auditorium, has renewed his contract with the company to handle the big house.

George Fair's benefit at the Haymarket last Wednesday evening was a substantial one. Manager Ben Leavitt, of the Windsor, has announced his benefit, but I do not know what for.

J. M. Ward left here for New York last Friday to book his attraction, *Pawn Ticket 210*, with Amy Lee, P. A. Anderson and Frank Doane in the cast. He has great faith in it, and I believe he is justified. Miss Lee goes to the coast this Summer with Harrigan, returning Sept. 2.

Callahan's new play *Coon Hollow*, had its first production at the Haymarket last night and scored a hit. It is strongly cast and well mounted.

Other openings yesterday were W. A. Edwards' Spectral Show at the Academy of Music, Ada Gray in East Lynne at Havlin's, J. H. Wallack in *The Blue Grass King* at the Alhambra, the Henry Burlesque company at Sam T. Jack's Madison Street Opera house, Violette Mascotte's Burlesques at the Empire, Billy Rice's Minstrels at Frank Hall's Casino, and vaudeville at the Lyceum, Olympia, Park, and Engel's Pavilion.

Harry Jackson, the comedian, is at his Summer home at Dousier's Grove, near here. Navies are being rapidly added to Tony Denier's thespian army of the peace, which starts for Washington soon.

"Rip" Hall.

## PHILADELPHIA.

Features of the Coming Season in the Greater City—Arrivede Vittoria, *Streets of Paris*, *Curious Attraction*.

[Special to *The Mirror*.]

PHILADELPHIA, May 14.

Rush City was saved from collapse by the hard work of Clara Throp, Sibyl Johnson and two specialty performers. The Walnut closed for the season with this unsustained novelty.

Gilmor's Auditorium, with the French Folly company, had a good week. The company has closed its season. Carmencita and her Royal Star Specialty company opened this evening.

Manager Bradenburgh, of the People's, drops out of the list after *A Flag of Truce* to fair business. The season at this theatre has been a severe one upon the management.

Robin Hood at the Park had a strong week. Fatima Dard received many social favors during the stay, and Mary Palmer also made a fine impression. Pauline Hall, whose company has been here for nearly a week, began the Summer engagement this evening, opening in *Princess Trebouzone* to a packed audience.

Manager Holland at the Girard Avenue has been giving *The Lottery of Love* to flattering business. The season here will last three additional weeks, the present being devoted to a repertoire, in which Wilfred Clarke will be the central figure. The bill to-night is *The Violin Maker* and *Little Butterfly*.

Lizzie Hirschfeld Vetta is very ill at the house of a relative in this city. No one is allowed to see her. Her mind is clear, and she is conscious of her serious condition. Her engagement as prima ballerina with Holland, during the Washington season, has been canceled.

Princess Bonnie is still the reigning hit of royalty in these parts. The attendance is just the same, and will be large in all probability for a long time to come. Mr. Greenfield and most of the other principals are re-engaged for next season.

The production of *The Leather Patch* concluded the extended engagement of Harrigan at the Chestnut Street Opera House. It has been exceedingly successful. Mr. Mansfield opened to-night with a rousing house in *A Parisian Romance*. Repertoire balance of the week.

The Empire has had a great week with *The Two Orphans*, in which Kate Clinton and Madame Janschek divided the honors. The theatre closed for the season with this production.

Lillian Russell at the Broad did not continue the great triumph of the opening night. *The Butterflies* for a fortnight ran opened well to-night and with promise of a good week.

*The Destruction of Herculaneum* will be produced at For莽anghi's Park on June 10.

The National closed its season Saturday night, and the house will at once be placed in the hands of decorators prior to the August opening, under the management of Harry Kennedy. Wicklow Postman was the final attraction.

Manager For., of Baltimore, is engaging the understudies for his opera company, which will open the Grand Opera House for the Summer season. Fatima Dard has been signed as one of the principals. Manager Hoegerle will be the general supervisor as usual.

Isaac Kahnweiler, for fifteen years business manager of the National Theatre, vacated his position Saturday night, owing to change of management.

Kahnweiler has closed his season at the Eleventh Street Opera House after a very successful run of four weeks.

The Standard had a fine week with *The Pulse of New York*. This week, *Oliver Twist* is on.

Over in Camden, at the Temple, George

Leacock's stock company had a growing week. *Oliver Twist* is the bill for the first three nights, and the attendance is heavy this evening.

Foreman's Theatre is using three tons of ice daily, and patrons go there to escape the heat. Jay Hunt in *Rip Van Winkle* had a good house this day's matinee. Miss MacIntyre is the Mme.

The London Belles company at the Lyceum had a good matinee for an opening, and a good time for the week.

Manager Gilmore, of the Auditorium, has been appointed corresponding secretary of the Actor's Fund. A better choice could not have been made.

Living pictures, engaged by Manager Howe, will be shown first in *The Princess* of Trebouzone on Thursday night at the Park Theatre.

Richard Mansfield will close his season on Saturday.

## BOSTON.

Light Music Program Announced—*The Page*, *Utopia*, *Light and Shadow*, *Madame Butterfly*.

[Special to *The Mirror*.]

BOSTON, May 14.

Light music is what the amusement seekers of Boston want now and what they bid fair to have for the balance of the season. The feature of the past week has been the opening of the popular concerts at Music Hall, which proves a formidable rival to the theatres while the season continues. The first concert was given on Saturday. The success which Manager C. A. Ellis has made in the past bids fair to be repeated this year.

The Museum has the only novelty in the city to-night in the shape of Utopia Limited, which began a limited engagement before an audience limited only by the capacity of the theatre.

Francis Wilson and Ermine—it would be hard to say which is the greater favorite in Boston—and what is to be said of their combination, which began a fortnight's engagement at the Tremont?

For more serious attractions Boston has a return engagement of Wilson Barrett. He opened his American tour at the Globe last Fall, and now he concludes it at the Boston, where he appears to-night in *Ben-Hur*.

Frank Mayo has not played in Boston for four seasons, so that his reappearance at the Bowdoin Square to-night was a novelty in its way, even if the play was that old favorite, *Davy Crockett*.

Corinne has not been forgotten in the years since she played in Boston, and the Park has had large audiences all the past week, although most of those present regretted that a better piece than Hendrick Holland had not been selected to show the star's talent. She is as clever as ever, and her features of the entertainment made great hits. This is the last week of the engagement.

Hagenbeck's animals continue to do well at the Columbia.

For the present, an all vaudeville bill is to be the attraction at Keith's New Theatre. The stars of the week are Eva Berthold, Enrico Vasse, and Nacker and Lester, but the acts are all good.

The other attractions in the city this week are: Grand Museum, Lola Pomeroy in *Little Hurricane*, Howard Atheneum, burlesque and variety; Lyceum, City Club, Palace, George H. Timmons in *The Fairies' Well*.

Eugen Tompkins has bought the steam yacht *Asia*, and has been elected a member of the New York Yacht Club.

Samuel K. Hodder, a theatrical press agent here, is a petitioner in insolvency.

Mrs. Foyle Warren, the young society amateur, whose acting was so much praise in her circle and who has been studying under M. Coquelin since his Boston engagement, is to continue her studies; it is said, going abroad to keep up her lessons with Coquelin. Her husband still remains in this country. It is said that Mrs. Warren may eventually adopt the stage.

Joseph Haworth's impersonation of Hamlet was the feature of the concluding week of the existence of the stock company at the Grand Opera House.

Lucille Jocelyn made quite a hit as Josephine in *Pinafore* at the Boston last week. So did Mrs. Edith Lamprey Underhill, who sang the part one evening. Miss Jocelyn is studying for grand opera.

The Alcazar bubble has been brought to public attention in the courts again. Only a small part of the \$450,000 capital stock has been paid in, and in the Supreme Court last week leave was given to R. Whalen and Co., the contractors, to bring a suit upon their \$20,000 claim and enforce the stock subscribers to pay up so that they can satisfy it.

The aldermen have passed a resolution regarding Sunday concerts, which must consist of vocal or instrumental music, with recitations or readings, but without dancing or presentations of scenes from plays. No names at these shall appear in character or name.

John W. Rose has returned to his home at Quincy after a thirty-two weeks' season at Potin in Paul Kavan.

John L. Sullivan is to have a testimonial at the Casino on May 21. He will act with his fists on that occasion.

Several testimonials are under way in connection with the Grand Opera House. Two distinct performances are to be given on May 30, for the benefit of Manager A. H. Dexter. A performance of Hamlet may be given as a testimonial to Joseph Haworth, and *The Lyons Mail and Class Day* at Harvard will be presented for Frank J. Keenan.

Lawrence McCarthy sails for Europe on May 30, in search of novelties for Eugen Tompkins.

Edward E. Rose took the members of Class A of the Boston Museum School of Acting out to his home at Marfield Hills last week and gave creditable performances of *Cast* and *The Open Gate*.

## Lovely Comptess.



Pure, Soft, White Skin.

Have you freckles, mottled, black-heads, blotches, ugly or mucky skin, eczema, tetter, or any other cutaneous blemish? Do you want a quick, permanent and absolutely infallible cure? *FREE OF COST* to introduce it? Something new, pure, mild and so harmless a child can use or drink it with perfect safety. If so, send your Post-office address to

WILLIAM G. BURKE.

200 New Street.

AGENTS WANTED EVERYWHERE.

\*\*\*\*\*

A scene of Camille with May Irwin as Camille, and Peter F. Daley as Armand, will be one of the many features of the testimonial to William Horne at the Boston 21.

Among those to be associated with John Mason and Marion Manola in the Summer season of opera at the Tremont are W. J. McLoughlin, Kate Davis, Charles Plumbert, Edward Aiken, Lindsay Morrison, Trina Frigana and Mand and Hilda Hollins. Julien Edwards will be the director, but George Purdy is conducting the rehearsals.

The Mechanics Building Opera House scheme has probably fallen through. The officers of the association say the offer made by Abber, Schoeffel and Grau is too low to be seriously considered.

The Howard is to have a series of *Kindly* ballets beginning May 21.

A testimonial is to be presented to Wilson Barrett at the conclusion of his Boston engagement. That is as it should be. Henry Irving had one, why not Barrett?

Jay Basson.

## PHILADELPHIA.

The Murray-Lane Opera Company to *Madame Blue* and other attractions.

[Special to *The Mirror*.]

PHILADELPHIA, May 14.

The Murray-Lane Opera Company changed the bill to-night at the Duquesne Theatre, and Balle's tuneful *Bohemian Girl* will be given all week. The season will close on Saturday.

Robin Hood filled the Alvin comfortably to-night. This engagement closed the season, which has been an unusually prosperous one for Charles L. Davis.

## Attention—Managers—Attention!

A NEW MUSICAL FARCE-COMEDY.

## BROGAN'S CAMPAIGN

By PIERCEY KINGSLEY.

The Trials and Tribulations of an Independent Candidate.

EXCELLENT COMPANY!

UNIQUE SPECIALTIES!

PRETTY GIRLS!

SPECIAL SCENERY!

Under Management of S. W. COMBS. Address 185 West 82d Street, New York.

## DONNELLY &amp; GIRARD

## "The Rainmakers."

Address all communications

## CYCLONE COTTAGE, Fort Lee, New Jersey (until August).

Yesterday night W. G. Holt, chief of the Pope's Theatre, and his assistants, together with the assistant treasurer, took a benefit, and they had the largest house of the week.

Manager John Haslin, of Cincinnati, came over for a couple of days last week.

The Derby Winner was incorporated last week. Its capital stock is \$20,000. It has been booked for a week at the Grand Opera House next Spring.

Ollie Hagen received the sad intelligence of the death of his brother very suddenly in Cincinnati last Friday, and left at once to attend the funeral.

Nathalie, a spectacular play for children, by Mrs. Shapleigh, was given its first production at the Olympic Theatre last Friday night to a large house.

Ed Neerteman, property man of Haslin's Theatre, and Mamie C. Thedie, the opera singer, were married last week at Clayton, the county seat.

W. C. HOWLAND.

## CINCINNATI.

But Two Theatres Open, and Both Gates Open on Vaudeville-Variety Circuit.

[Special to *The Mirror*.]

CINCINNATI, May 12.

There are but two theatres open in this city, and both are devoted to vaudeville.

Sam T. Jack's Croco company is the attraction at the People's this week.

The Fay Foster Burlesque company presented an attractive bill at the Fountain yesterday.

Harry W. Semon, of the Fountain Theatre, will next season direct the tour of Dan Crandon's Athletic and Specialty company, under the management of R. H. Benton.

The Midsummer musical fêtes at the Zoo will have their opening on May 19.

JAMES MACDONOUGH.

## OFF THE BALTIC.

[Special to *The Mirror*.]

NEWARK, May 13.—A contract was signed yesterday by John Davidson, Sherman Brown, and Edgar Foy, to produce *Off the Earth*, a spectacular extravaganza by John D. Gilbert. The season will open on Aug. 27 in the city. Messrs. Brown and Foy will sail for London about May 21, and while abroad will engage novelties and buy costumes. Messrs. Brown and Davidson agree to spend \$60,000 on the production. Mr. Foy will own an interest in it, and will be starred in the leading comedy role. About eighty persons will be in the company.

E. T. McDONALD.

## A QUICK BITE.

[Special to *The Mirror*.]

CHICAGO, May 14.—The International Vaudevilles arrived here to-day on their special from San Francisco. The company, numbering over sixty, broke all records, having jumped from New York to San Francisco direct, and return without making any stops. They will reach New York Wednesday.

JACK HIBSON.

## SOUSA'S BAND.

Sousa's Band has entered upon what promises to be a remarkably successful engagement at the Madison Square Garden, where it will play for several weeks and then, after a short tour in Canada, it will spend the summer at Manhattan Beach. The tour of this splendid organization to the Midwinter Fair at San Francisco and return was highly successful. Prof. John Paul Sousa, the director of the organization, has won popularity wherever the Band has appeared. In Louisville, Ky., when the Band filled an engagement there, the local musicians presented to Prof. Sousa a medal made of virgin gold; and in Philadelphia, last Saturday night, the admirers of this magnetic and artistic musician presented him with a handsome metal music stand, perhaps the finest article of the kind ever manufactured. Prof. Sousa prides himself on being a New Yorker.

## REHEARSALS TO VISIT HAVANA.

Edmund Gorson, the sole agent of the Gran Teatro Payret, at Havana, has booked Professor Harrigan to appear in that city this month. Mr. Gorson has also engaged several other prominent attractions for that

## MADAME MODJESKA'S PLANS.

Madame Modjeska will close her season on the 10th inst., at Oakland, Cal. Her three weeks' engagement at the Baldwin Theatre, San Francisco, which ended last Saturday, was the most prosperous this house has known since the new year.

The entire Modjeska tour, covering thirty-two weeks and extending from ocean to ocean, has been remarkably successful, every week, with the exception of two weeks at the Fifth Avenue Theatre, New York, showing a handsome profit.

Madame Modjeska will go at once to her ranch in Southern California, intending to remain until August when she will set sail for Europe, it being her plan to play the continental cities next season. The year after she will inaugurate her farewell American tour.

Frank L. Perley, who will continue to manage her business, will make his headquarters at the American Theatrical Exchange in this city.

## MISS MARTINOT'S PLANS.

Sadie Martinot will go out next season at the head of her own company. Already extensive preparations have been made in this direction. She has given up her house in New York, and is giving her entire time to plans for the coming season.

Miss Martinot will appear in a repertoire of new plays, principally modern comedies and costume plays. The organization will be first-class in every particular and will include some of the foremost actors in the profession. Miss Martinot will sail for Europe about the first week in June, to remain abroad about two months. Miss Fogman, under whose management she is to star, will accompany her.

The venture has very substantial backing, and as the productions are to be as elaborate and complete as possible, there is every reason to suppose that the tour will be successful. The season will open about the first week in October—possibly earlier.

## THE GARRECK'S "SMOKER."

The Garrick Club enjoyed a "smoker" at its club-house on West Forty-second Street on Saturday. Conrad Benner, Arthur Seaton, and Mr. Stanfield contributed vocal solos, Victor Herbert and Prof. Sala as instrumental solos, and E. M. Bell, Guido Marturgo, E. E. Rice, and William Fawcett dramatic readings to the entertainment. Although the Garrick is one of the newest clubs of the city, it had fair judging from its membership role, to become one of the strongest.

## MACLEAN WILL NOT STAR.

Charles Leonard Fletcher writes from Shepherdstown, W. Va.: "R. D. MacLean has decided once for all that he will remain in retirement another season. He has canceled the arrangement I had with him. He has plans outside the theatrical business he prefers to follow. In fact, he realizes that to go out without a new play and to depend upon his old repertory in these hard times is not likely to be profitable. As he is independently rich, no one can blame him for not acting. He is tired of working hard, and he has practically burned out for six years."

## CHARLES CHATTERTON III.

Charles Chatterton, known to theatrical, operatic and newspaper people abroad and in this country as Henry E. Abbey's representative is seriously ill at his apartment on West Thirtieth Street. Mr. Chatterton returned from London a few weeks ago and was looking and feeling much better than usual. He had a hemorrhage of the lungs on Sunday, and is now unable to receive callers.

## BAVER TO STAR WILLIAMS.

It was reported yesterday that season after next Marcus P. Mayer will star Fritz Williams, now juvenile character actor at the Lyceum, in a new play to be written by Glen MacDough.

## ANNIE YEAMANS LEAVES.

Annie Yeamans, it is reported, who has been with Edward Harrigan seventeen years, retired from Harrigan's company on Saturday night in Philadelphia.

## EMPHATIC TESTIMONY.

NEW YORK, May 12, 1894.

To the Editor of the *Dramatic Mirror*:

SIR.—You may remember that I observed, before the appearance of my advertisement in your last issue, a studied reticence on every side regarding my reunion with Richard Golden and his protégé Old Joe Prouty, and that I observed that reticence in order to fully and fairly test the value of *The Drama* in *Music* as a medium of communication with the rank and file of the profession.

I now take pleasure in stating, even at this short interval of five days, that since your publication of my advertisement that I have been overwhelmed with letters from almost every branch of the business mechanical as well as from the rank and file.

As further interesting evidence that my advertisement has been understood and considered, I would add, in testimony that the news of my correspondence soliciting time for next season has emanated from the East—the section to which I propose to wholly confine Mr. Golden and his Old Joe Prouty, reserving the West and Pacific slopes for next season, and the Overland and South for the season following.

I have, however, one fault to find about my advertisement—and that is with myself—for having omitted in my original copy the State of Wisconsin from my grouping of the Southwestern territory.

I now take pleasure in stating, even at this short interval of five days, that since your publication of my advertisement that I have been overwhelmed with letters from almost every branch of the business mechanical as well as from the rank and file.

As further interesting evidence that my advertisement has been understood and considered, I would add, in testimony that the news of my correspondence soliciting time for next season has emanated from the East—the section to which I propose to wholly confine Mr. Golden and his Old Joe Prouty, reserving the West and Pacific slopes for next season, and the Overland and South for the season following.

I have, however, one fault to find about my advertisement—and that is with myself—for having omitted in my original copy the State of Wisconsin from my grouping of the Southwestern territory.

I now take pleasure in stating, even at this short interval of five days, that since your publication of my advertisement that I have been overwhelmed with letters from almost every branch of the business mechanical as well as from the rank and file.

As further interesting evidence that my advertisement has been understood and considered, I would add, in testimony that the news of my correspondence soliciting time for next season has emanated from the East—the section to which I propose to wholly confine Mr. Golden and his Old Joe Prouty, reserving the West and Pacific slopes for next season, and the Overland and South for the season following.

I have, however, one fault to find about my advertisement—and that is with myself—for having omitted in my original copy the State of Wisconsin from my grouping of the Southwestern territory.

I now take pleasure in stating, even at this short interval of five days, that since your publication of my advertisement that I have been overwhelmed with letters from almost every branch of the business mechanical as well as from the rank and file.

As further interesting evidence that my advertisement has been understood and considered, I would add, in testimony that the news of my correspondence soliciting time for next season has emanated from the East—the section to which I propose to wholly confine Mr. Golden and his Old Joe Prouty, reserving the West and Pacific slopes for next season, and the Overland and South for the season following.

I have, however, one fault to find about my advertisement—and that is with myself—for having omitted in my original copy the State of Wisconsin from my grouping of the Southwestern territory.

I now take pleasure in stating, even at this short interval of five days, that since your publication of my advertisement that I have been overwhelmed with letters from almost every branch of the business mechanical as well as from the rank and file.

As further interesting evidence that my advertisement has been understood and considered, I would add, in testimony that the news of my correspondence soliciting time for next season has emanated from the East—the section to which I propose to wholly confine Mr. Golden and his Old Joe Prouty, reserving the West and Pacific slopes for next season, and the Overland and South for the season following.

I have, however, one fault to find about my advertisement—and that is with myself—for having omitted in my original copy the State of Wisconsin from my grouping of the Southwestern territory.

I now take pleasure in stating, even at this short interval of five days, that since your publication of my advertisement that I have been overwhelmed with letters from almost every branch of the business mechanical as well as from the rank and file.

As further interesting evidence that my advertisement has been understood and considered, I would add, in testimony that the news of my correspondence soliciting time for next season has emanated from the East—the section to which I propose to wholly confine Mr. Golden and his Old Joe Prouty, reserving the West and Pacific slopes for next season, and the Overland and South for the season following.

I have, however, one fault to find about my advertisement—and that is with myself—for having omitted in my original copy the State of Wisconsin from my grouping of the Southwestern territory.

I now take pleasure in stating, even at this short interval of five days, that since your publication of my advertisement that I have been overwhelmed with letters from almost every branch of the business mechanical as well as from the rank and file.

As further interesting evidence that my advertisement has been understood and considered, I would add, in testimony that the news of my correspondence soliciting time for next season has emanated from the East—the section to which I propose to wholly confine Mr. Golden and his Old Joe Prouty, reserving the West and Pacific slopes for next season, and the Overland and South for the season following.

I have, however, one fault to find about my advertisement—and that is with myself—for having omitted in my original copy the State of Wisconsin from my grouping of the Southwestern territory.

I now take pleasure in stating, even at this short interval of five days, that since your publication of my advertisement that I have been overwhelmed with letters from almost every branch of the business mechanical as well as from the rank and file.

As further interesting evidence that my advertisement has been understood and considered, I would add, in testimony that the news of my correspondence soliciting time for next season has emanated from the East—the section to which I propose to wholly confine Mr. Golden and his Old Joe Prouty, reserving the West and Pacific slopes for next season, and the Overland and South for the season following.

I have, however, one fault to find about my advertisement—and that is with myself—for having omitted in my original copy the State of Wisconsin from my grouping of the Southwestern territory.

I now take pleasure in stating, even at this short interval of five days, that since your publication of my advertisement that I have been overwhelmed with letters from almost every branch of the business mechanical as well as from the rank and file.

As further interesting evidence that my advertisement has been understood and considered, I would add, in testimony that the news of my correspondence soliciting time for next season has emanated from the East—the section to which I propose to wholly confine Mr. Golden and his Old Joe Prouty, reserving the West and Pacific slopes for next season, and the Overland and South for the season following.

I have, however, one fault to find about my advertisement—and that is with myself—for having omitted in my original copy the State of Wisconsin from my grouping of the Southwestern territory.

I now take pleasure in stating, even at this short interval of five days, that since your publication of my advertisement that I have been overwhelmed with letters from almost every branch of the business mechanical as well as from the rank and file.

As further interesting evidence that my advertisement has been understood and considered, I would add, in testimony that the news of my correspondence soliciting time for next season has emanated from the East—the section to which I propose to wholly confine Mr. Golden and his Old Joe Prouty, reserving the West and Pacific slopes for next season, and the Overland and South for the season following.

I have, however, one fault to find about my advertisement—and that is with myself—for having omitted in my original copy the State of Wisconsin from my grouping of the Southwestern territory.

I now take pleasure in stating, even at this short interval of five days, that since your publication of my advertisement that I have been overwhelmed with letters from almost every branch of the business mechanical as well as from the rank and file.

As further interesting evidence that my advertisement has been understood and considered, I would add, in testimony that the news of my correspondence soliciting time for next season has emanated from the East—the section to which I propose to wholly confine Mr. Golden and his Old Joe Prouty, reserving the West and Pacific slopes for next season, and the Overland and South for the season following.

I have, however, one fault to find about my advertisement—and that is with myself—for having omitted in my original copy the State of Wisconsin from my grouping of the Southwestern territory.

I now take pleasure in stating, even at this short interval of five days, that since your publication of my advertisement that I have been overwhelmed with letters from almost every branch of the business mechanical as well as from the rank and file.

As further interesting evidence that my advertisement has been understood and considered, I would add, in testimony that the news of my correspondence soliciting time for next season has emanated from the East—the section to which I propose to wholly confine Mr. Golden and his Old Joe Prouty, reserving the West and Pacific slopes for next season, and the Overland and South for the season following.

I have, however, one fault to find about my advertisement—and that is with myself—for having omitted in my original copy the State of Wisconsin from my grouping of the Southwestern territory.

I now take pleasure in stating, even at this short interval of five days, that since your publication of my advertisement that I have been overwhelmed with letters from almost every branch of the business mechanical as well as from the rank and file.

As further interesting evidence that my advertisement has been understood and considered, I would add, in testimony that the news of my correspondence soliciting time for next season has emanated from the East—the section to which I propose to wholly confine Mr. Golden and his Old Joe Prouty, reserving the West and Pacific slopes for next season, and the Overland and South for the season following.

I have, however, one fault to find about my advertisement—and that is with myself—for having omitted in my original copy the State of Wisconsin from my grouping of the Southwestern territory.

I now take pleasure in stating, even at this short interval of five days, that since your publication of my advertisement that I have been overwhelmed with letters from almost every branch of the business mechanical as well as from the rank and file.

As further interesting evidence that my advertisement has been understood and considered, I would add, in testimony that the news of my correspondence soliciting time for next season has emanated from the East—the section to which I propose to wholly confine Mr. Golden and his Old Joe Prouty, reserving the West and Pacific slopes for next season, and the Overland and South for the season following.

I have, however, one fault to find about my advertisement—and that is with myself—for having omitted in my original copy the State of Wisconsin from my grouping of the Southwestern territory.

I now take pleasure in stating, even at this short interval of five days, that since your publication of my advertisement that I have been overwhelmed with letters from almost every branch of the business mechanical as well as from the rank and file.

As further interesting evidence that my advertisement has been understood and considered, I would add, in testimony



MANHATTAN, ASTORIA, C. C. C.

**Alfred Ayres.**

ONE THOUSAND FIFTEEN STORIES.  
Alfred Ayres, Author, Actor, Dramatist, Atlantic Drama, etc., many others are now  
writing and acting, a book about the theater folk  
and their art. Price, \$1.25.

**Mrs. HENRI DRAYTON**

Temporary lessons in  
THEATRICAL DRAMATIC MUSIC  
AND SINGING.  
Chestnut 226 and 228 Streets.

TERMS: MODERATE.  
By letter by presentation to Jas. Hartlett Davis.

**EDDIE COLVER,**

WOMAN'S SINGING CLASS.  
Dancing Classes monthly will have private classes  
every night of each week. All those desirous to  
have a dancing class immediately. Special rates.  
SUBMISSION: DISENGAGED submit names or  
MANAGERS. Novel dances composed for solo  
and groups. Managers, address me for all  
information. 22-24-26-28-30-32-34-36-38-40-42-44-46-48-50-52-54-56-58-60-62-64-66-68-70-72-74-76-78-80-82-84-86-88-90-92-94-96-98-100-102-104-106-108-110-112-114-116-118-120-122-124-126-128-130-132-134-136-138-140-142-144-146-148-150-152-154-156-158-160-162-164-166-168-170-172-174-176-178-180-182-184-186-188-190-192-194-196-198-200-202-204-206-208-210-212-214-216-218-220-222-224-226-228-230-232-234-236-238-240-242-244-246-248-250-252-254-256-258-260-262-264-266-268-270-272-274-276-278-280-282-284-286-288-290-292-294-296-298-300-302-304-306-308-310-312-314-316-318-320-322-324-326-328-330-332-334-336-338-340-342-344-346-348-350-352-354-356-358-360-362-364-366-368-370-372-374-376-378-380-382-384-386-388-390-392-394-396-398-400-402-404-406-408-410-412-414-416-418-420-422-424-426-428-430-432-434-436-438-440-442-444-446-448-450-452-454-456-458-460-462-464-466-468-470-472-474-476-478-480-482-484-486-488-490-492-494-496-498-500-502-504-506-508-510-512-514-516-518-520-522-524-526-528-530-532-534-536-538-540-542-544-546-548-550-552-554-556-558-560-562-564-566-568-570-572-574-576-578-580-582-584-586-588-590-592-594-596-598-598-600-602-604-606-608-610-612-614-616-618-620-622-624-626-628-630-632-634-636-638-640-642-644-646-648-650-652-654-656-658-660-662-664-666-668-670-672-674-676-678-680-682-684-686-688-690-692-694-696-698-698-700-702-704-706-708-710-712-714-716-718-720-722-724-726-728-730-732-734-736-738-740-742-744-746-748-750-752-754-756-758-760-762-764-766-768-770-772-774-776-778-780-782-784-786-788-790-792-794-796-798-798-800-802-804-806-808-810-812-814-816-818-820-822-824-826-828-830-832-834-836-838-840-842-844-846-848-850-852-854-856-858-860-862-864-866-868-870-872-874-876-878-880-882-884-886-888-890-892-894-896-898-898-900-902-904-906-908-910-912-914-916-918-920-922-924-926-928-930-932-934-936-938-940-942-944-946-948-950-952-954-956-958-960-962-964-966-968-970-972-974-976-978-980-982-984-986-988-990-992-994-996-998-998-1000-1002-1004-1006-1008-1010-1012-1014-1016-1018-1020-1022-1024-1026-1028-1030-1032-1034-1036-1038-1040-1042-1044-1046-1048-1050-1052-1054-1056-1058-1060-1062-1064-1066-1068-1070-1072-1074-1076-1078-1080-1082-1084-1086-1088-1090-1092-1094-1096-1098-1098-1100-1102-1104-1106-1108-1110-1112-1114-1116-1118-1120-1122-1124-1126-1128-1130-1132-1134-1136-1138-1140-1142-1144-1146-1148-1150-1152-1154-1156-1158-1160-1162-1164-1166-1168-1170-1172-1174-1176-1178-1180-1182-1184-1186-1188-1190-1192-1194-1196-1198-1198-1200-1202-1204-1206-1208-1210-1212-1214-1216-1218-1220-1222-1224-1226-1228-1230-1232-1234-1236-1238-1240-1242-1244-1246-1248-1250-1252-1254-1256-1258-1260-1262-1264-1266-1268-1270-1272-1274-1276-1278-1280-1282-1284-1286-1288-1290-1292-1294-1296-1298-1298-1300-1302-1304-1306-1308-1310-1312-1314-1316-1318-1320-1322-1324-1326-1328-1330-1332-1334-1336-1338-1340-1342-1344-1346-1348-1350-1352-1354-1356-1358-1360-1362-1364-1366-1368-1370-1372-1374-1376-1378-1380-1382-1384-1386-1388-1390-1392-1394-1396-1398-1398-1400-1402-1404-1406-1408-1410-1412-1414-1416-1418-1420-1422-1424-1426-1428-1430-1432-1434-1436-1438-1440-1442-1444-1446-1448-1450-1452-1454-1456-1458-1460-1462-1464-1466-1468-1470-1472-1474-1476-1478-1480-1482-1484-1486-1488-1490-1492-1494-1496-1498-1498-1500-1502-1504-1506-1508-1510-1512-1514-1516-1518-1520-1522-1524-1526-1528-1530-1532-1534-1536-1538-1540-1542-1544-1546-1548-1550-1552-1554-1556-1558-1560-1562-1564-1566-1568-1570-1572-1574-1576-1578-1580-1582-1584-1586-1588-1590-1592-1594-1596-1598-1598-1600-1602-1604-1606-1608-1610-1612-1614-1616-1618-1620-1622-1624-1626-1628-1630-1632-1634-1636-1638-1640-1642-1644-1646-1648-1650-1652-1654-1656-1658-1660-1662-1664-1666-1668-1670-1672-1674-1676-1678-1680-1682-1684-1686-1688-1690-1692-1694-1696-1698-1698-1700-1702-1704-1706-1708-1710-1712-1714-1716-1718-1720-1722-1724-1726-1728-1730-1732-1734-1736-1738-1740-1742-1744-1746-1748-1750-1752-1754-1756-1758-1760-1762-1764-1766-1768-1770-1772-1774-1776-1778-1780-1782-1784-1786-1788-1790-1792-1794-1796-1798-1798-1800-1802-1804-1806-1808-1810-1812-1814-1816-1818-1820-1822-1824-1826-1828-1830-1832-1834-1836-1838-1840-1842-1844-1846-1848-1850-1852-1854-1856-1858-1860-1862-1864-1866-1868-1870-1872-1874-1876-1878-1880-1882-1884-1886-1888-1890-1892-1894-1896-1898-1898-1900-1902-1904-1906-1908-1910-1912-1914-1916-1918-1920-1922-1924-1926-1928-1930-1932-1934-1936-1938-1940-1942-1944-1946-1948-1950-1952-1954-1956-1958-1960-1962-1964-1966-1968-1970-1972-1974-1976-1978-1980-1982-1984-1986-1988-1990-1992-1994-1996-1998-1998-2000-2002-2004-2006-2008-2010-2012-2014-2016-2018-2020-2022-2024-2026-2028-2030-2032-2034-2036-2038-2040-2042-2044-2046-2048-2050-2052-2054-2056-2058-2060-2062-2064-2066-2068-2070-2072-2074-2076-2078-2080-2082-2084-2086-2088-2090-2092-2094-2096-2098-2098-2100-2102-2104-2106-2108-2110-2112-2114-2116-2118-2120-2122-2124-2126-2128-2130-2132-2134-2136-2138-2140-2142-2144-2146-2148-2150-2152-2154-2156-2158-2160-2162-2164-2166-2168-2170-2172-2174-2176-2178-2180-2182-2184-2186-2188-2190-2192-2194-2196-2198-2198-2200-2202-2204-2206-2208-2210-2212-2214-2216-2218-2220-2222-2224-2226-2228-2230-2232-2234-2236-2238-2240-2242-2244-2246-2248-2250-2252-2254-2256-2258-2260-2262-2264-2266-2268-2270-2272-2274-2276-2278-2280-2282-2284-2286-2288-2290-2292-2294-2296-2298-2298-2300-2302-2304-2306-2308-2310-2312-2314-2316-2318-2320-2322-2324-2326-2328-2330-2332-2334-2336-2338-2340-2342-2344-2346-2348-2350-2352-2354-2356-2358-2360-2362-2364-2366-2368-2370-2372-2374-2376-2378-2380-2382-2384-2386-2388-2390-2392-2394-2396-2398-2398-2400-2402-2404-2406-2408-2410-2412-2414-2416-2418-2420-2422-2424-2426-2428-2430-2432-2434-2436-2438-2440-2442-2444-2446-2448-2450-2452-2454-2456-2458-2460-2462-2464-2466-2468-2470-2472-2474-2476-2478-2480-2482-2484-2486-2488-2490-2492-2494-2496-2498-2498-2500-2502-2504-2506-2508-2510-2512-2514-2516-2518-2520-2522-2524-2526-2528-2530-2532-2534-2536-2538-2540-2542-2544-2546-2548-2550-2552-2554-2556-2558-2560-2562-2564-2566-2568-2570-2572-2574-2576-2578-2580-2582-2584-2586-2588-2590-2592-2594-2596-2598-2598-2600-2602-2604-2606-2608-2610-2612-2614-2616-2618-2620-2622-2624-2626-2628-2630-2632-2634-2636-2638-2640-2642-2644-2646-2648-2650-2652-2654-2656-2658-2660-2662-2664-2666-2668-2670-2672-2674-2676-2678-2680-2682-2684-2686-2688-2690-2692-2694-2696-2698-2698-2700-2702-2704-2706-2708-2710-2712-2714-2716-2718-2720-2722-2724-2726-2728-2730-2732-2734-2736-2738-2740-2742-2744-2746-2748-2750-2752-2754-2756-2758-2760-2762-2764-2766-2768-2770-2772-2774-2776-2778-2780-2782-2784-2786-2788-2790-2792-2794-2796-2798-2798-2800-2802-2804-2806-2808-2810-2812-2814-2816-2818-2820-2822-2824-2826-2828-2830-2832-2834-2836-2838-2840-2842-2844-2846-2848-2850-2852-2854-2856-2858-2860-2862-2864-2866-2868-2870-2872-2874-2876-2878-2880-2882-2884-2886-2888-2890-2892-2894-2896-2898-2898-2900-2902-2904-2906-2908-2910-2912-2914-2916-2918-2920-2922-2924-2926-2928-2930-2932-2934-2936-2938-2940-2942-2944-2946-2948-2950-2952-2954-2956-2958-2960-2962-2964-2966-2968-2970-2972-2974-2976-2978-2980-2982-2984-2986-2988-2990-2992-2994-2996-2998-2998-3000-3002-3004-3006-3008-3010-3012-3014-3016-3018-3020-3022-3024-3026-3028-3030-3032-3034-3036-3038-3040-3042-3044-3046-3048-3050-3052-3054-3056-3058-3060-3



PROFESSIONAL CARDS.

PROFESSIONAL CARDS.

PROFESSIONAL CARDS.

PROFESSIONAL CARDS.

Season of 1894-95.

**OTIS SKINNER**

Will present his two new plays.

**HIS GRACE DE GRANVILLE**

By

**CLYDE FITCH***Tours will begin at***Grand Opera House, Chicago,****SEPTEMBER 24.**

All business correspondence should be addressed to

**J. J. BUCKLEY,**  
BOSTON THEATRE.**MODJESKA**WOMEN'S OPERA CO.  
Address all communications toWOMEN'S OPERA CO.  
FRANK L. PERLEY, MANAGER,

American Electrical Exchange, 1180 Broadway, New York.

**Gracie Emmett**

AT LIBERTY

SEASIDE 1894.

CHARACTER AND COMEDY.

Address Minnow or Angel Hotel, New York.

**CECILE EISSING**FRANCIS WILSON OPERA CO.  
AT LIBERTY AFTER JUNE 4.

Address 1017 Van Pelt Street, Philadelphia.

**ADA DYAS**Just concluded engagement in Oscar Wilde's *A Woman of No Importance*, with the Rose Coghlan Company.

AT LIBERTY FOR NEXT SEASON.

Address this office.

**A. M. HOLBROOK**OPERA, THEATRE OF BIRDS.  
OPES FOR SEASON '94-95.  
Basso and Characters.

Address Uhrig's Cave, St. Louis.

**E. D. SHAW**Believe me in advance of Miss Elsie's Co.  
SEASIDE 1894-95.

"The most successful seasons Miss Wilson has had"—Francis Wilson. "He has been constantly spoken of in the highest terms by managers, editors, R. R. officials and others for his great worth, as well as for his fair, business-like and courteous dealing."—WILLIAM THOMPSON AND CO., Broadway and 30th Street, New York.

**WILSON BARRETT**

Playing an extensive repertoire of high-class productions in America.

**A New Hamlet.**Mr. George Seillamer, the famous critic, writes in *Advertiser's Times*: "Wilson Barrett's Hamlet will be the model for the future because it is a truly human."Address 107 LOWE'S EXCHANGE,  
so Broadway, New York.**Edith Newton**

AT LIBERTY.

Late Zanoni in All Roles.

Address this office.

Warren D. Lombard

BIRTHING.

AT LIBERTY. See Ward Morrison.  
Theatrical leading man with John T. Kelly.

Address this office.

A. H. SACKETT

Greatest French Operatic Star of Boston.  
Has played leads in Shakespearean repertoires.

AT LIBERTY.

Caught at close quarters.

Address this office.

EDGAR BAUM

JUVENILE &amp; LIGHT COMEDY.

Address this office.

**CHARLES R. HERMANN**Cantata, Fox Angeles, Bellini, Puccini, etc.  
Now with Minnow, Wardie and James.  
AT LIBERTY FOR NEXT SEASON

Address this office.

HOWARD RYLE

AT LIBERTY FOR NEXT SEASON

The Doctor in *Medea*, *Macbeth*, *Jaeger*, and other leading parts with Miss Modjeska.

Address 10 Grosvenor Park.

**Jessie Jerome**PRIMA DONNA OPERA CO.  
CARL ROSA OPERA CO. England.

AT LIBERTY.

Address this office.

MARK LYNCH

DISMISSED.

60 West 31st Street, New York.

MARK LYNCH.

Actor, 912 Walnut Street, Philadelphia, Pa. Equipped for the stage thoroughly.

Address 107 LOWE'S EXCHANGE.

The New Song.

**"SWEET WILLY TUE ROSE,"**By Major A. F. R. ARNOLD.  
Author of "The Lion of the Day." Song, 40c. With

orchestral parts complete. 10c. Usual discounts to the trade.

WHITNEY MARTIN CO.,

Boston, 100 Milk, Public Co.

PROFESSIONAL CARDS.



PROFESSIONAL CARDS.

PROFESSIONAL CARDS.

# Marie Tavary

Grand English Opera Co.

1894. — 1895.

UNDER THE MANAGEMENT OF MR. CHAS. H. PRATT.

Formerly Manager Emma Abbott Opera Co. Largest, Strongest and Best English Opera Organization Ever Seen in America.

GREAT CASTS, POWERFUL CHOIR, GRAND ORCHESTRA, MORE THAN 300 PEOPLE.

In the following brilliant repertoire: AIDA, LOHENGREN, WILLIAM TELL, TANNHAUSER, LES HUGENOTS, CARMEN, IL TROVATORE, ERNANI, FAUST, MARIE, BOHEMIAN GIRL, REGOLETO, NORINA, LA TRAVIATA, LUCIA, BAL MASQUE, CAVALIERIA RUSTICANA, PAGLIACCI. Permanent address

CHARLES H. PRATT, American Exchange, 120 Broadway.

# HY. W. DODD

Operatic Comedian.

At Liberty.

Address this office.

# FRANK COLTMAN

AT LIBERTY

Address this office.

# Anna Boyd

At Liberty after May 17.

Address 25 West 25th Street, city.

# Little Anna Laughlin

(The California Darling). The Most Intelligent Child Actress on the stage, now playing "Eva," with Peter Jackson.

AT LIBERTY FOR NEXT SEASON.

Under the exclusive management of the

PACKARD DRAMATIC AND MUSICAL AGENCY.

5 West 25th Street.

# Minnie Bowen

LEADING WOMAN with Mlle. RHÉA. Pauline and Marie Louise in Josephine, Natascha in The Queen of Sheba, Nicolette and Olympia in Ophélie, Catherine in La Gondola, and Grace Rossetti in The New Magician.

# Branch O'Brien

MANAGER OR AGENT.

CAN BE ENGAGED FOR BALANCE OF SEASON.

Address P. O. Box 118, Patchogue, L. I.

# Mr. JOHN F. WARD

Re-engaged by MRS. POTTER AND MR. BELLEVUE for their forthcoming American tour.

Address this office.

# J. W. SHANNON

PLAYS REHEALED. Plays Translated and Adapted from the French and German. PLAYS READ AND REVISED. Working Models for Scenery, and Designs for Costumes furnished at Moderate Cost.

CHARACTER ACTOR, COMEDIAN AND STYLISH READER. Address 40 W. 23rd St., care E. E. ZIMMERMAN, New York.

# Louise Beaudet

Address this office.

# Adelaide Randall

AT LIBERTY SEASON 1894-95.

Specially Engaged Edgewood Avenue Theatre, Atlanta, Ga.

Address 125 West 25th Street, New York.

# WILLIAM FURST

Empire Theatre, New York.

# Marie Carlyle

HANNAE, Fifth Ave. Theatre.

At liberty for next season.

PROFESSIONAL CARDS.

PROFESSIONAL CARDS.

# J. ALDRICH LIBBEY

Engaged Leading Baritone Roles Summer Season

SCHILLER OPERA COMPANY, SCHILLER THEATRE, CHICAGO.

AT LIBERTY SEASON 1894-95.

His latest ballad hits—"She's the Girl for Me," "The Old Broken Gate," and "Eventide," a love

Published by J. ALDRICH LIBBEY &amp; CO., 302 West 42nd St., city.

# Isabelle Evesson

AT LIBERTY.

Address this office.



Author of The Viking: Comic opera, to be produced by E. E. Rice season 1894. Clytie; or, The Runaway Match, three-act comedy, sold to Lotta. A quantity of new and original material in preparation.

Address care ELIZABETH MARSHALL, Empire Theatre Building, N. Y.

# • MISS MABEL AMBER •

LEADS.

Lyceum Theatre Stock Company, Denver, Col.

# E. W. Krackowizer

Fifteen years' experience in all round newspaper work.

Seasons 1874-75, 1875-76, 1876-77, 1877-78, 1878-79, 1879-80, 1880-81, 1881-82, 1882-83, 1883-84, 1884-85, 1885-86, 1886-87, 1887-88, 1888-89, 1889-90, 1890-91, 1891-92, 1892-93, 1893-94, 1894-95.

Wishes Engagement for June, July and August.

Address care Hallie Street Theatre, Boston.



Charles Frohman's Stock Company Season 1892-93-94.

AT LIBERTY FOR SEASON 1894-95.

Address, THE GIRL I LEFT BEHIND ME, Academy of Music.

# James K. Hackett

Season 1894-95.

Permanent address, 125 West 25th Street, New York.

# MLLE. DIAMANTINE

And her Pantomime and Burlesque Troupe.

Originator of the French Quadrille Dance in this Country.

Open for offers for first name or present engagement.

Address 32 Union Street, West Hoboken, N. J.

# MARIE BURRESS

DISENGAGED.

Address 125 Massachusetts Ave., Boston.

# MONA MORA

LEADING JUVENILES or INGENUES.

Address this office.

# Marguerite Van Zandt

OPERA AND THEATRE.

AT LIBERTY FOR NEXT SEASON.

Address this office.

# M. B. CURTIS

SAM'L OF POSEN.

558 Fifth Avenue, New York.

# SELMA HERMAN

ELSA BAROSET "Dolores Bonita."

Address this office.

# KATHRINE CLEMMONS

STARRING IN

# A Lady of Venice

Permanent address, Hoffman House, New York.

# GEORGE W. PARSONS

LEOPOLD FIVE PINELETS.

Address this office.

## PROFESSIONAL CARDS.

**R. Y. Address, ROBERT**  
American  
Theatrical  
Drama;  
"EDGEMORE."  
1100 Broadway. B. C.

SEASON OF 1894-95.  
SECOND TOUR.  
**MISS MAIDA CRAIGEN**  
AND  
Mr. Frederick Pandling  
Presenting  
A DUEL OF HEARTS  
and  
ROMEO AND JULIET.  
For time and terms address  
JAMES A. GARDNER, Manager,  
Providence Opera House, Providence, R. I.

**R. A. BARNET**  
—  
**1492.**  
PARIS THEATRE and THEATRE  
**JOHN C.**

**DIXON**  
John  
GARDEN'S EXCELSIOR.  
London, England.

**Hattie Wells**  
PREMIERE DANCER  
JAUBEAU CO.  
AT LIBERTY SUMMER and NEXT SEASON.  
Address The Mirror.

**MISS MARBURY**  
Representing the Leading Dramatists of the  
World.  
Dramatic plays, comedy drama, operas,  
etc., may be obtained and promptly resulted.  
2000 titles now on hand.  
COMEDIES, SPECTACLES, DRAMAS,  
STORIES, and COMIC OPERAS.  
Address Boxes 10, 20 and 30,  
Empire Theatre Building, New York.

**Wm. Sellery**  
BARITONE.  
AT LIBERTY.  
Guitar address: Whitney Music Co.,  
Dearborn, Mich.

AT LIBERTY.  
**MR. FREDERIC ORMONDE**  
Guitar, Fiddle, Light Comedy.

**MISS GUSSIE GILL**  
Guitar, Banjo  
—  
Dancing and Stage Speculations.  
Address 10 State Street, Boston, Mass.

**BINGLEY**  
FALES  
and a Friend of His.  
**OLIVE GATES**  
AT LIBERTY.  
Guitar, Drums and Stage Comedy.  
Address Mirror.

**FANNY COHEN**  
AT LIBERTY. Mirth and Ingenuity. Children  
and Parlor. Address this office.

## PROFESSIONAL CARDS.

## COSTIMAKING.

Stylish costumes for  
**STAGE AND STREET.**

Perfect fit guaranteed. Reasonable terms. References: Aunt Louise Eldridge, Laura Higgin, Fanny Duboll, etc.

**V. DE GREY.**  
527 4th Avenue.  
Bet. 18th and 20th Streets.

Note address.

**Emile Heusel**

## STAGE DANCING TAUGHT.

147 West 2d Street, New York.  
(Central Hall.)

**POWER OF WOMAN****FOR SALE.**

Address 1842, NEW YORK.  
412 Pacific St., Brooklyn, N. Y.

**Brenton Thorpe**

as Engaged

**W. HENRY HUNSFIELD'S CO.**

Address Low's Exchange, 929 Broadway, New York.

**Jack Shanley Sanford**

THEATRICAL SPOTTER, AGENT AND PAPER SALE  
IS OPEN FOR ENGAGEMENT.  
(With Fanny Fair for balance of present season).  
Address this office.

## THE COMEDIANNE.

**PATTI ROSA**

Season of 1894-95.  
Will open about Sept. 1.  
WILL G. WHEELER, Manager.  
10 Port Wayne Avenue, Indianapolis, Ind.

  
**MABEL PRICE**  
STARRING  
under the management  
of W. A. WHEELER.  
Permanent address  
ROANOKE, VA.

**BENSON H. PIERCE**

COMEDIAN.

RENA CO. 100-110, BOSTON.

Address Mirror.

**JOSEPH CLARE**

ONE PERSON IS ALL HIS WORK.  
First-Class Work. Domestic Scenes.  
520 1/2, American Theatre, New York.

**VAN ZILE**

Address this office.

**JOHN PEACHEY**

—  
Guitar, Fiddle, Banjo.  
Guitar Theatre.  
Address Low's Exchange, 929 Broadway.

**Ernest Lamson**

THEATRICAL DRAMATIST.

**VALERIE BERGERE**

Leads or Heavies.

Address Mirror.

**FRANK M. KENDRICK,**

WILL OVERS MANAGER.

Address this office or agents.

**MINA GENNELL**

Little Nipper Company.

AT LIBERTY FOR THE NEXT SEASON.

GORDON EMMONS.  
Actor and Director. Address Mirror.

## PROFESSIONAL CARDS.

## COSTIMAKING.

"WILD GOOSE FARM."

## PROFESSIONAL CARDS.

**R. D. MACLEAN**

Address:

SHEPHERDSTOWN, W. VA.

**Augustus MacLean**

with  
**R. D. MACLEAN SEASON 1894-95**

Address Shepherd Stock Farm, Shepherdstown, W. Va.

**ROBERTS AND EBERT**

Dramatic and Musical Agents for the Leading Managers.

1127 BROADWAY.

Sole Agent for all Lester Wallack's plays; Rosalie, etc.; Edgar Selden's plays—McKenna's flute-  
tion, etc.; Charles Bradley's plays, etc., etc.

**LUCY DALY**

OF DAILY MIRROR.

Comedienne. With Lillian Russell.

**ROSE NEWHAM**

Just closed 30 weeks' season as Fantasma.

Permanent address, 120 West 35th St., New York.

**MR. AND MRS.****W. A. WHITTECAR**

(LAURA ALMOSNINO.)

Wife returning to Grand Opera.

**MISS MAUD WHITE**

COMEDIANNE. AT LIBERTY FOR NEXT SEASON.

Address Mirror.

WALTER GRANDE SEASIDE

Domestic-Stage Director-Theatrist.

Address American Standard Hotel, 42 West 23d Street.

**Miss Florrie West**

WITH DAVID J. CONNETT'S CO.

DRURY LANE THEATRE, LONDON, ENGLAND.

Address Mirror.

**WM. WOLFF**

COMEDIAN.

Address all communications to the SCHILLER THEATRE, CHICAGO.

HARRY CORSON

**CLARKE**

Boating—Brown Palace Hotel, Denver, Col.

**SADIE MARTINOT**

DISENGAGED.

Address this office.

**Mary Hampton**

LEADS. ARISTOCRACY COMPANY.

**MARIE HALTON**

ADDRESS CARE A. MOREL, Esq.,

19 Sackville Street, London.

**MAX HIRSCHFELD**

GENERAL DIRECTOR.

Managing the third annual season of the opera at the Imperial, Avenue, Theatre, New York, N. Y.  
20 West 45th Street, New York.

## PROFESSIONAL CAREER.

## MISS SYDNEY WORTH

NEW YORK OPERA SEASON 1893-94.

AT LIBERTY AFTER APRIL 28.

**NEW YORK MORNING JOURNAL**, Oct. 21.—Miss Sydney Worth played Jessie in *Merle of Venice* very prettily and sang most charmingly.**NEW YORK RECORD**, Oct. 21, 1893.—Miss Sydney Worth is indeed an ideal Jessie.**PHILADELPHIA PRESS**, Dec. 27, 1893.—Miss Sydney Worth made a charming Jessie.**CHICAGO INTER-OCEAN**, Nov. 6, 1893.—A pleasant surprise was the Jessie of Sydney Worth, who spoke her lines with great beauty of expression and sang a little love song with sweet voice; she had a deserved encore.—Hannan.**CINCINNATI COMMERCIAL GAZETTE**, Dec. 5, 1893.—Miss Worth as Jessie was charming beyond description. Her scene with Lovemoor—Mr. Bancroft—in act II was exquisite in every way, her singing divine and winning the most enthusiastic applause.**BOSTON DAILY TRAVELER**, Dec. 16, 1893.—Miss Worth's Jessie was thoroughly dainty and charming, her song receiving an enthusiastic ovation.

Address 227 West 5th Street Cincinnati, O.

INEZ MECUSKER  
SOPRANO.

With Souza's Unrivaled Band, Madison Square Garden popular concerts, May 14, singing Charles Borodoff's great ballad, "Three Little Words."

For time and terms address

THOMAS D. VAN CLEEF, care American Theatrical Exchange, 220 Broadway, N. Y.

THOS. H. BURNS  
OF FROHMAN'S COMEDIANS  
AT LIBERTY FOR NEXT SEASON.

## W. F. BLANDE

## INTERIOR MANAGER.

Formerly with Nibley, Rigo-Jean, James O'Neill, etc.

## AT LIBERTY.

Address American Theatrical Exchange, 120 Broadway, New York.

Mr. Doré Davidson  
HEAVY, CHARACTER AND HOMOCENTRIC ACTOR.  
AT LIBERTY  
FOR STOCK OR STAR ENGAGEMENTS. Address 28 West Fourteenth Street, New York.

## PAUL SCOTT

Open for Special Engagements Until Sept. 1.

Post office box 2000, New York City.

Address this office.

## GEO. W. DENHAM

## COMEDIAN AND CHARACTER ACTOR.

URBAN'S CAVE, ST. LOUIS, FOR SUMMER.

## OPEN FOR ENGAGEMENTS FOR COMING SEASON.

Address, Ford and Denham's Billiard Room, Hotel Lawrence, Washington, D. C.

LEN. DELMORE  
VERSATILE COMEDIAN AND DRASTIC.FRED. WILSON  
VERSATILE CHARACTER ACTOR.

Singer Billie Flanagan's Roll Co.—Mr. Delmore as Willie Solla, Fred Wilson as Widow Gallagher.

## Odell Williams

## DISENGAGED FOR NEXT SEASON.

IN PLAIN DRESS DURING THE SEASON.

Address 220 Broadway, New York City.

RAMIE AUSTEN  
LEADING AND HIGH COMEDY ACTRESS. AT LIBERTY  
FOR STOCK OR STAR ENGAGEMENTS. Address 220 West Fourteenth Street, New York City.FRANK E. MORSE  
AT LIBERTY SEASON 1893-94.

Treasurer and Acting Manager of Hoyt's Trip to Chinatown (No. 1) for Four Years.

Address this office.

## MISS JULIE MACKEY

with  
HALLER AND HANT IN THE IDEA.

## Charles K. French

Especially engaged to stage the ENGLISH production of

## IN OLD KENTUCKY.

and play his original part of

## OLD SIR.

## Nellie. McCOY SISTERS Lizzie.

The most talented pair of juvenile artists in America, last season, the singing and dancing specialty with BOYD'S THEATRE CHINATOWN COMPANY, invite offers for an engagement of first-class DRAMA, FARCE-COMEDY or Variety companies for season of 1893-94. CAN BOTH PLAY PARTS, in conjunction with

## MINNIE McCOY.

CHARACTER AND STRONG IRISH SINGING AND DANCING SPECIALTY.

The McCoy Sisters can be engaged alone if necessary.

Address in case of this office.

## PROFESSIONAL CAREER.

## MANAGERS' DIRECTORY.

## THEATRES.

ANNISTON, ALA.

## WIDE STREET THEATRE

FOR DATES, ETC., ADDRESS

W. A. CAMP, Manager,  
Anniston, Ala.

## ASHLAND, PA.

## OPERA HOUSE

NEW AND COMPLETE. Population, 12,000. Seating capacity, 1,600. Electric cars pass the theatre. NOW BOOKING FOR SEASON OF 1893-94. One attraction a week.

THOMAS F. MACKENZIE, Manager.

## CHESTER, PA.

## GRAND OPERA HOUSE

Chester, Pa.

## ON THE GROUND FLOOR.

Every modern improvement. Will be lighted throughout with gas and electricity.

Entirely refurnished for the coming season. Four hands, one new private boxes will be added. Managers of first-class combinations can secure excellent time for season 1893-94 by early application.

THOMAS MACKENZIE,  
Proprietor and Manager.

## CUMBERLAND, MD.

## ACADEMY OF MUSIC

J. H. STAHN, Manager. Lesser. Now booking first-class attractions for season 1893-94. Seating capacity, 1,000. Address all communications to H. W. WILLIAMSON, Manager.

CONNELLSVILLE, PA.

## WILDER'S OPERA HOUSE

Now booking for season of 1893-94. No restriction or license. Liberal terms to first-class attractions. Address for open time.

C. R. JONES, Manager.

## DEFIANCE, O.

## CITRUS' OPERA HOUSE

A new house thoroughly equipped with all necessary scenery and appliances. Two galleries. Auditorium on ground floor. Steam heat. Stage 60x65 and 60x60 to ringing loft. First-class attractions only. Write for open time.

M. F. STONE, Manager.

## ELIZABETH, W. Va.

## THE DRAKE OPERA HOUSE

A FEW CHOICE DATES OPEN  
SUN-ON 1893-94.

## COMPLETE IN EVERY DETAIL.

Stage, 65x60. Opening, 30x30. Seats 1,000.

H. H. SHEA, Manager.

Louis L. Drake, Business Manager.

## GRAND RAPIDS, MICH.

## POWERS' OPERA HOUSE

Modern, elegant and complete in all its appointments. THE ONLY FIRST CLASS THEATRE in the city. OPEN 1893-94 TO FIRST CLASS AT TRADITION.

WILLIAM G. POWERS, Manager.

## HELENA, ARK.

## GRAND OPERA HOUSE

New management. Seating capacity, 1,000. Booking season 1893-94. Only first-class attractions wanted. Helena population, 7,500.

NEWMAN &amp; SHERMAN, Managers.

## HOOSICK FALLS, N. Y.

## THE CASINO OPERA HOUSE

I have assumed the management of the above house and am booking FIRST CLASS ATTRACTIONS ONLY. Shall only place one or two shows per week. House thoroughly repaired and made comfortable. Under abo conditions it is one of the best one-night shows in the State.

M. F. H. HARRIS, Manager.

## OSKOSH, WIS.

## GRAND OPERA HOUSE

Population, 25,000. The only theatre in the city. Ground floor. Capacity, 1,200.

A. E. WELLS, Manager.

## BED BANE, N. J.

## OPERA HOUSE

Seating capacity, 1,000. Booking season 1893-94. First-class attractions only.

CHARLES E. NEUMAN, Manager.

## SELMA, ALA.

## ACADEMY OF MUSIC

The cleaned and best conducted theatre in the State. Now booking for season 1893-94. All existing contracts made by former manager must be approved by H. F. TOLK, Solo Lessor and Manager Academy of Music, season 1893-94, Selma, Ala.

W. F. H. HARRIS, Manager.

## WAUKESHA, WIS.

## SHRIMP CACIO

New house. Stage, 60x65 feet. Capacity, 1,200. Population, 15,000. First-class attractions only.

M. F. GRIFFITH, Manager.

## WEST CHESTER, PA.

## OPERA HOUSE

Stage enlarged for season of 1893-94 to 45 ft. wide and 30 ft. deep. Seats over 1,000. Only first-class attractions booked.

W. J. PRATHER, Agent.

## MANAGERS' DIRECTORY.

## WARREN, OHIO.

## WARREN OPERA HOUSE

Warren, Ohio.

Strictly first-class theatre. On the ground floor. All modern improvements. Now booking season 1893-94. Liberal percentage to first-class companies only.

Address

ELLIOTT & GEIGER,  
Managers.

## HOTELS, ETC.

## NEW YORK CITY.

## NOVEL VIEWS

27-28 East 26th Street.  
Bet Broadway and Fourth Avenue. Under new management. European and American plays. Rates moderate. Special accommodations to professionals.

The new table d'hôte dinner, 60 cents with wine—50 cents without—is the best in the city.

## WASHINGTON, D. C.

## HOTEL LAWRENCE

Perry Ave. between 13th and 14th Sts., N. W.  
SPECIAL RATES TO THE PROFESSION.  
Within five minutes' walk of every theatre in the city.

## CROW'S HOTEL

This famous Hotel, corner 10th and E Streets, N. W., now under the management of Mr. E. A. HATCH, of New York, who will keep up its high reputation as formerly kept by Mr. COOK. The table and other appointments will be kept up to a high standard of excellence, and it is to be hoped that the house will still be considered by the profession as their house.

## OUT OF TOWN THEATRES.

## Bath, Me.

## ALAMEDA OPERA HOUSE

Only theatre in the city. Ground floor. Seating capacity, 800. Stage, 20x20. Steam heat, gas and electric light. Population of Bath, 8,000.

H. H. DONNELL, Manager.

## Flint, Mich.

## MUSIC HALL.

UNDER NEW MANAGEMENT AFTER JUNE 1. Now booking for season of 1893-94. For dates, etc., address

HASKIN and HUBBARD, Managers.

## Montgomery, Ala.

ANNOUNCEMENT.—We take pleasure in announcing that we have leased the MONTGOMERY THEATRE for a term of years, and will begin the season June 1. The Montgomery Theatre is the only recognized first-class Theatre in the city, and will be put to first-class order for season 1893-94. For dates, etc., address

S. E. HIRSCHER &amp; CO., Managers.

## Montgomery, Ala.

McDONALD'S OPERA HOUSE.  
THE ONLY FIRST-CLASS Grand Floor Theatre in the city.Will play the first-class attractions  
NO MATTER WHAT THEIR  
AddressG. F. McDONALD  
Montgomery, Ala.

## Middletown, Conn.

McDONOUGH OPERA HOUSE.  
UNDER SAME ROOF AS MONTGOMERY HOTEL.Fully stocked with scenery, and house thoroughly renovated and refurnished.  
Seating capacity, 750.  
RENT REDUCED TO \$250.

A. H. COLEBROOK.

## Niagara Falls, N. Y.

## FOSTER'S CIRCUIT.

PARK THEATRE, Niagara Falls, N. Y. One night stand in the State. Repairs now being made.

NEW GRAND OPERA HOUSE, Alfred, N. Y.  
Also Positive Success. H. A. FOSTER, Manager.  
Also booking for Holden, Medina, Liverpool and St. Catharines, Ont.

H. A. FOSTER, Niagara Falls, N. Y.

## Owensboro, Ky.

NEW TEMPLE THEATRE.  
NOW BOOKING FOR SEASON OF 1893-94  
and open time in March, April and May.</

# HENRY GREENWALL

Announces that he has secured the absolute direction or booking of the following first-class and only leading theatres: that each house is under the immediate management of a resident of the city in which the theatre is located, who is necessarily preferable in every way to an alien or imported article.

## GRAND OPERA HOUSE, NEW ORLEANS, LA.

NEW GRAND OPERA HOUSE. | TREMONT OPERA HOUSE. | GALVESTON, TEX.

SWEENEY & COOMBS' OPERA HOUSE, HOUSTON, TEX

DALLAS OPERA HOUSE, DALLAS, TEX.

GREENWALL OPERA HOUSE, FT. WORTH, TEX.

GRAND OPERA HOUSE, SAN ANTONIO, TEX.

MILLETT'S OPERA HOUSE, AUSTIN, TEX.

CAPITAL THEATRE, LITTLE ROCK, ARK.

The above three houses under the management of Walker and Rigsby.

OPERA HOUSE, HOT SPRINGS, ARK.

J. W. Van Vliet, Manager.

GRAND OPERA HOUSE, TYLER, TEX.

W. KINSON OPERA HOUSE, DENNISON, TEX.

J. W. Wilkinson, Manager.

PETERSON OPERA HOUSE, PARIS, TEX.

Harry Miller, Manager.

OPERA HOUSE, EL PASO, TEX.

J. J. Stewart, Manager.

OPERA HOUSE, GREENVILLE, TEX.

J. A. Teagarden, Manager.

OPERA HOUSE, B. VAN, TEX.

Schwartz and Mike, Managers.

OPERA HOUSE, CALVERT, TEX.

J. P. Casimer, Manager.

OPERA HOUSE,

SHERMAN, TEX.

Frank Cox, Manager.

OPERA HOUSE,  
MARSHALL, TEX.  
J. Johnson & Bro. Managers.

OPERA HOUSE,  
TEXARKANA, TEX.  
H. Ehrlich, Manager.

Also the Theatres and Opera  
Houses in

CORSCANA,  
Pinkston & Church, Mgrs.

NAVASOTA,  
M. Gabert, Manager.

McKINNEY,  
W. H. Sims, Manager.

BELTON,  
F. L. Dennis, Manager.

HILLSBORO,  
A. T. Rose, Manager.

BEAUMONT,  
J. B. Goodhue, Manager.

LAKE CHARLES, LA.  
J. A. Kinder, Manager.

NEW IBERIA, LA  
Max Mattes, Manager.

ORANGE,  
Bettis & Sims, Managers.

HUNTSVILLE,  
John Henry, Manager.

PALESTINE,  
Sawyer Bros., Managers

SAN MARCOS,  
Green & Barber, Mgrs.

TAYLOR,  
B. A. Booth, Manager.

VICTORIA,  
Household Bros., Managers.

PINE BLUFF, ARK.  
H. Bernath, Manager.

HELENA, ARK.  
Newman & Ehrman.

FT. SMITH, ARK.  
S. C. Hunt, Manager.

ALEXANDRIA, LA.

TEMPLE,  
Jas. Rudd, Manager.

TEMPLE THEATRE,  
LOUISVILLE, KY.  
Bourlier Bros., Managers.

GRAND OPERA HOUSE,  
NASHVILLE, TENN.  
Curry & Boyle, Managers.

NEW LYCEUM,  
MEMPHIS, TENN.  
John Mahoney, Manager.

Time and terms for the above, and also open time for every  
first-class Theatre in the United States, apply to

American Theatrical Ex.,

1180 BROADWAY, NEW YORK CITY.